A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. II., No. 29.

NEW YORK: SATURDAY, JULY 19, 1879.

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DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Chicago,

McVicker's.—W. S. Gilbert's Engaged has made as favorable an impression in Chicago as elsewhere, and in spite of the "deuc'd moist," uncomfortable weather, large audiences have sweltered in Mac's spacious but not ice-cool house, for the sake of the Gilbertian departure from the conventional rules of demantic workmankin. The of the Gilbertian departure from the conventional rules of dramatic workmanship. The cast was about the same as the one which performed the comedy at Gemmill's Philadelphia house. Charles Stanley, for a short time comedian of the stock of this theatre, acted Cheviot Hill acceptably enough, still Mr. Stanley by no means intelligently grasped all of the situations. R. F. Russell, as Belvawney, unpleasantly remanded one of Walter Kelly, the bad juvenile man last season. William Herbert, who "came over" with J.L.Toole, and unfortunately remained season. William Herbert, who "came over" with J.L.Toole, and unfortunately remained in this country, as Macallister, managed the Scotch dialect quite well. Lillie Glover made the hit of the piece as Belinda. Es telle Clayton, who achieved some notoriety when with the George Fawcett Rowe party, when with the George Fawcett Rowe party, was Minnie Symperson, and was acceptable, barring a nasal twang which rivalled Den Thompson's. Mrs. Brutone, one of the best of "old women," was Mrs. McAllister, and Blanche Wheaton, a society young lady of Providence, R. I., made a most successful debut as Parker. Engaged will be continued another week, and then we are promised A Scran of Paper.

and another week, and then we are promised A Scrap of Paper.

HAVERLY'S.—The Church Choir Pinafore co. have drawn very good houses this week, Most of the party have acquired rather more gall, but otherwise the performance remains unchanged. The music of the Captain and Buttercup is finely rendered by Mr. Mc-Wade and Jessie Bartlett. Next week Pinafore, and then The Banker's Daughter.

Output's flate Hooley's).—The Mega-

Quinlin's (late Hooley's).—The therians have drawn well this week.

wate and Jessie Dartiett. Next Work Finafore, and then The Banker's Daughter.

QUINLIN'S (late Hooley's).—The Megatherians have drawn well this week. They produce a new sketch to morrow, designed to advertise the clothing house of a Mr. Harvey in State street. Harvey, besides coming down handsomely to the management, has presented each cork artist taking part in the sketch with a couple of shirts and one celluloid collar. Hughey Dougherty leaves the troupe next week.

Hamin's.—J. Holmes Grover, Jr., not long ago billed as the boy actor, but who has lately arrived at the dignity of the "young sensational American actor," has excited the passions of the frequenters of the gallery with an astounding drama called The Fatal Bond, in which blood is shed by the hogshead. Master or Mr. Grover's idea of acting is to hiss out his lines in a manner meant to be blood-curdling, but which is only ridiculous. 11th, The Boy Detective was put on and given the rest of the week. Preceding the appearance of Grover, there was an olio in which B. S. Hedges and Louisa Bliss were first seen in a sketch called My Old Wife and I, which was fairly well done. Harry Stanley attempted to imitate Frank Bush's Jew and some prominent actors, and failed badly. Fannie Knight sang seriocomic songs. Little Rosebud, a cunning little dot, gave her imitation of Pat Rooney, and was uproariously applauded. Sanford and Wilson, two of the best delineators of negro character in the business, were well received. 14th, Charles Foster in his own play, Saved at Seven, and an olio comprising most of last week's people with the addition of Harry Shirley. 21st, Edward Arnott in a piece entitled, Fare; or, From Fifth Avenue to Sing Sing.

ITEMS.—Last evening (12th), before the rise of the curtain at Hamblin's, Harry Wharpe, stage-manager, stepped in front of the stage and stated that the orchestra had struck, and that consequently the show would have to be given without the accompaniment of music. A large number of the audience left, and were returned their money

everything promises to move Felix A. Vincent and wife off smoothly.—Felix A. Vincent and wife have been dishing up Miss Multon and A Serious Family to the unwashed patrons of the Halsted Street this week.—C. A. Gardner, the dreariest of Dutch comedians, is the star in a piece ent itled Chris, the German Coachman.—Edwin Browne, who went out from here with a company under the manage-ment of Harry G. Clarke, playing Good as Gold, exploded in Moline, Ill.—Owen Fawcett is puffing himself in the papers, prepara-tory to his tour with the J. Fubbins Wallack Comedy of Errors co.—A. R. Cazauran, adapter for the Union Square Theatre, is in adapter for the Union Square Theatre, is in the city. The papers announced Caz, as the manager of the Union Square, but he sent them a letter, disclaiming the dignity, and said further that he had never been able to manage even himself.—The Academy and Metropolitan remain closed until Sept. 1.—Sprague will have another minstrel band on the road next season.—Jos. A. Gulick, now with Cole's Circus, will manage Harry Webber next season.—The Mirror on sale at Smith's, 122 Dearborn street, and at Sutherland's post-office stand.

San Francisco:

There is less activity in the theatrical world here now than has been experienced before for years. Den Thompson at the Bush and the Emily Melville comb. at the Standard, have the monopoly of "down stair" houses.

California, with Murphy, Chambers

The California, with Murphy, Chambers and Edwards, has been packing the gallery, while the Grand and Baldwin have had next to nothing either up or down stairs.

California.—All that was possible was done with Kerry Gow. Marie Prescott looked sweet, and supplied a delightful variety of delightful brogues as Norah Drew. Ada Gilman executed an intermittent jig and the part of Alice Doyle at the same time and with equal ease, while Felix Morris supplied the novelty with an entirely original Irishman, billed as Mr. O'Drive. The holiday nights and matinee, Friday and Saturday, were well attended, and the week's business probably footed up considerably more than

rere well attended, and the week's business probably footed up considerably more than the last week of My Awful Dad.

States The performance of Snow Flake was a monstrous "fake," perpetrated in the hope that enough people might be induced through patriotic enthusiasm to cross Market street and take cold at this theatre, to pay for dusting up the old scenery once more. It did not secreed. The general standard of

the cast may be inferred when I state that the names of Constance Murielle, an entirely the names of Constance Murielle, an entirely unknown person, Georgia Woodthorpe, "late of Portland," and J. L. Lindsay, "late of Salt Lake," were "starred." Why the name of Mr. Numbskull, late of Petaluma, was not starred is not stated. The performance was simply miserable. A remarkably strong attraction must be secured before a paying house can be induced to entomb itself in the shootly shadows and uncertain drangths of ghostly shadows and uncertain draughts of this theatre.

BUSH.—Den Thompson continues to draw well here. He has entered upon his fifth week to even better business than he opened

STANDARD.—Although Manager Kennedy announced the week ending Saturday the 5th as the last of the Melville comb., he has, owing to a bona fide general request, continued the same attraction this week. The pop ularity of the entertainment grows nightly and may be continued yet another week when the combination goes on the road. Their place will probably be filled by the Juveniles, who are now playing every after-noon to crowded houses.

Juveniles, who are now playing every afternoon to crowded houses.

Baldwin.—Marriage by Moonlight, a rehash of Camilla's Husband, succeeded in running this theatre turther in debt the early part of last week, and is continuing the regulation process this week.

Friday, Saturday afternoon and nights and Sunday night the Williamsons in Struck Oil and The Chinese Question did good business here. This was owing, doubtless, 40 the circumstance of Mrs. Williamson singing a new song—and doing a new dance, too. Nothing like a song-and-dance to capture the cultivated San Francisco public. Who the Baldwin management is, is a thing no fellah, etc. Charles Goodwin, the treasurer, swears he is the manager. The man who lets the theatre for Mr. Baldwin swears Goodwin is not, and Tom Maguire don't seem to know much about the matter.

This superstain condition of affairs was demuch about the matter.

This uncertain condition of affairs was developed in a suit brought by J. T. Maguire against Thomas Maguire, concerning a money transaction, but which bids fair to result in a prosecution of Charles Goodwin for perjury, a prosecution of Charles Goodwin for perjury, according to the accounts of the mixed matter published in the daily papers here. Certain it is that Maguire's lease of the theatre expired July 1, and as he has no backing except what he gets from Baldwin, who is done

with "putting up" for the present management, the lease will probably not be renewed, unless a solvent party takes hold of it.

ITEMS.—How much Jeffreys-Lewis is m need of money may be inferred from the circumstance that she advertises the sale of costs for her hereit to take place at the seats for her benefit to take place at the Grand Friday next, and at her rooms at the Palace, "to be obtained from the lady herself." Diplomacy will be presented, with Miss Lewis as Countess Zička.—An up-town Miss Lewis as Countess Zicka.—An up-town beer garden has produced Gilbert and Sullivan's nautical operetta. Two "bits" admission is charged, which also secures a libretto and a glass of beer. Between two and three thousand people visit the place nightly. Your esthetic Californian prefers to guzzle adultation worth of horse speaks circumstress. a dollar's worth of beer, smoke eigarettes, and discuss the hard times in a beer saloon to paying a dollar admission to a first-class theatre. The down-town managers claim that this place hurts their business to the extent of several hundred dollars nightly.—
The Baldwin management, whatever that extent of several hundred dollars nightly.—
The Baldwin management, whatever that
may be, appears to have forever abandoned
the idea of ever procuring new plays or original translations. The stage has been given
over to the production of queer rehashes of
alleged New York successes, by Messrs. Belasco and Herne, according to the Stock
Exchange (a good authority). The promised
production of L'Assommoir at the Baldwin
will be only as much like the genuine L'Assommoir as the gentlemen above mentioned sommoir as the gentlemen above mentioned can make it.—It is to be hoped that the engagement of Aimee at the California will bring into requisition the chairs and benches that have so long remained unused at this establishment.—E. G. Cotton has secured for the control of the c establishment.—E. G. Cotton has secured for his six-day walking match a novelty in the way of some half dozen Indians, who are ex-pected to out-Weston Weston.—Thos. Derby and M. A. Kennedy are making over a thou-sand dollars apiece every week out of the Melville Pinafore at the Standard.—Previous to Barrett's departure for the East he accomplished the most wonderful feat of filling to repletion the Grand Opera House, playing Hamlet for the benefit of the Masonic Board of Rehef.

LATER.—"Standing-room only" was the welcome announcement at the California last evening (Monday) before the rise of the curtain. Aimee is always a favorite here, enough so to nearly fill a theatre for weeks with Americans, and the city contains enough French to compel the unusual notice -" standing room only." Mlle. Greg established herself a favorite at once; Mlle. Gregoire delightful manner and excellent acting supdelightful manner and excellent acting supplying what she lacks in voice. The old favorites were well received, and Mons. Mezieres' remarkable acting as Gaspard won him instant recognition. The greatest pleasure experienced by the habitues of the theatre was the delightfully smiling faces circulated in the lobbies by the managers. Felix Morris must be highly valued by his employers, the California management, as they refused to allow him to accept a two days' engagement at the Baldwin during the Aimee season. The action of both the Baldwin and California were complimentary to Mr. Morris. This gentleman, during the long and trying season at the California, has to Mr. Morris. This gentleman, during the long and trying season at the California, has acquitted himself in a most acceptable man-ner, his study and rendition of the Shake spearean characters he has assumed being always careful. He has been re-engaged for the coming season. It is to be hoped that we shall see more on the stage of his charming wife, Miss Florence Wood, hereafter. we shall see here the Chas. Schultz, for nine years musical director at the California, closed his connection with that theatre Saturday, July 5. He refised an offer to go around the world with the Williamsons, and will probably go East.
—Frank Cotter went East on the steamer which sailed on the 5th. Frank has made many friends during his stay in this city.— Marriage by Moonlight was revived at the Baldwin last evening to a queer house. For some unexplainable reason Rose Coghlan was dreadfully "off."

Boston.

At the Museum, the Children's Pinafore

co. still continues its successful run.

The Park Theatre has been crowded nightly to witness the absurd conglomeration of Horrors. We call it absurd—perhaps it is a mistake to say so, for it is a money-making piece, and the management would be foolish to withdraw it, but still it is so silly that we can hardly forbear to say so. The wonderful ability and arduous labors of Mr. Edouin, coupled with the refined and pleasing action of his wife. Miss Atherton, with the hard work of a few other members of the company, render the piece attractive. Next week the far-famed Revels is promised. Much interest is felt in the success of the co. still continues its successful run

piece by members of the press, as it is the joint production of two of our best-known journalists, Dexter Smith and J. J. McNally.

The opening of Manager Braham's Park Garden, on Park Square, opposite the Providence passenger station, last Saturday evening, was the principal incident of amusements during the past week. The Garden is beneath a large tent, which is of sufficient size to furnish covering for a thousand persons. Within the enclosure, outside of the tent, the grounds are fitted up in very pretty sons. Within the encosine, outside of the tent, the grounds are fitted up in very pretty style, being laid out in walks, upon either side of which are placed beautiful plants and shrubs; the whole being attractively decorated with a profusion of bunting. The Germania Band, which is one of the finest in the mania Band, which is one of the finest in the city, has been engaged to supply the music for the season. A. F. Copeland, the leading caterer of Boston, will have charge of the cafe. This being the first enterprise of its kind in the city, there is much question as to its practicability.

The Oakland Gardens, under the management of Charles H. Hicks, have been doing wonderful husiness throughout the past

wonderful business throughout the past

At the Forest Garden great attractions are announced for the present week. T dramatic portion of the entertainment will be under the direct supervision of J. S. Maffit. The artists who are to lend their assistance are the Prescott Sisters, Lizzie Barutto, Levantine and Earle, the favorite acrobats; George Millbank, Ethiopian comedian, A. J. Lenvitt, N. D. Jones, A. S. Malcolm, Jos. Harris, Wm. S. Johnson, Ada Farwell, Lizzie Williams and Allen and Hart, the musical mokes.

zie Williams and Allen and Hart, the musical mokes.

ITEMS.—Archibald St. Clair, late business manager for the Aptomas Concert comb., is now agent for the New England Musical and Literary Bureau, Boston. We congratulate Dr. Tourjee in scenting the services of this energetic and affable gentleman.—Alice Carle is to be a member of the Boston Museum con extraorage in place of Lizzie Hart um co. next season in place of Lizzie Har-old, who goes to San Francisco.

Brooklyn.

Brooklyn.

It seems strange that a city like Brooklyn, with a population of 500,000 inhabitants, should thus far steadily support but one legitimate theatre; yet such is the case, the fortunate house being the Park, now managed by Col. Sinn. The late Brooklyn Theatre never did pay, and when the Conways took possession, it was the eve of their decline. Performances at the Academy of Music are but periodical, and they oftener just manage to cover expenses than bring a surplus; while Court Square failures have become notorious. To what is this due? One of the causes, no doubt, is Brooklyn's proximity to New York, and people believing that the performances in that city are better there than at home, will inconvenience themselves to witness them there. But it principally can be laid at the door of that evil made mention of in an editorial in last week's issue of The Mirror. The evils that amateur entertainments effect are indeed greater than is commandy supposed and amateur entertainments effect are indeed greater than is commonly supposed, and Brooklyn furnishes an illustrious example. The injury is not confined to the profession and the community at large, but reacts upon and the community at large, but reacts upon the amateurs themselves. As The Mickon truly said, if they performed for the amuse-ment of themselves and friends only, all would be well, for nothing more harmless could occupy their thoughts, while the rich literature, with which the drama abounds, literature, with which the drama abounds, necessarily improves their minds. But they overstep the line which good judgment draws, and give public entertainments, charging an admission fee, and here the evil commences. Upon their merits alone they would fail, so they have recourse to several devices, most prominent of which is "for a charity fund." If they were moved to this by a sincere spirit, their action would be most commendable and should receive the hearty support of all, for charity is noble. But they are not. It is from a spirit of ego-But they are not. It is from a spirit of ego-tism, and they dissemble their real feelings by the mask of "a charity fund," behind which they also hope to hide their imperfec-tions. Of course "the entertanment proved tions. Of course "the entertainment proved an unqualified success." Encomiums are bestowed on the participants by flatterers, the performers thereby getting an exalted opinion of their abilities, and here is where the injury acts upon them. Some start out as professionals, but soon come to grief when the rays of genuine criticism fall on them. Then among amateurs sufficient restrictions are not enforced, as in a regular theatre, and are not enforced, as in a regular theatre, and who knows the evil such laxity may breed? Again, how much does charity gain operation? We venture to say but little scarcely enough to pay for the trouble in

Last season we witnessed an entertain ment by amateurs, and when asked our opinion of the performance, gave it truthfully.
"But," said our questioner, "you must remember they are but amateurs." "Then they have no business to give a public entertainment," we replied. Subsequently, in conversation with these same performers, they had the audacity to compare their style of acting to that of Booth, Barrett, McCullough, Boucicault, and other first-class per-formers, and I have no doubt it was the same with the lady performers. Brooklyn abounds with such as these, and every dis-trict can boast of its "amateur dramatic as-

OLYMPIC.—Billy Freligh and his company opened here on Monday evening to a slim audience, although the attraction was a strong one, consisting of the sketch, Eileen Allanna, with J. H. Ryan as Barney, and Tillie Bianca as Eileen; Gus Hill, the great club swinger; George W. Woods and Johnny Mack, popular minstrels; Ed Waldron in his Hebrew characters; Blanche Vernon, serio-comic vocalist; John Watson, Jancer; and concluding with that prodigy, N. S. Wood, in the drama of The Boy Detective, supported by a fair company.

Baltimore, Md.

ACADEMY.—The performance of Pinafore on last Friday evening was excellent in every way. There was an immense audience, every seat being occupied, and also a great many people standing in the aisles. At half past seven o'clock the box-office was closed and about five hundred people turned away. Of course Mr. Owens, as the Admiral, was the principal attraction. He gave a bright and humorous rendition of the part, very different in many respects from what we have had, heretofore. He was not the excessively stiff old fellow we have been used to seeing, and changed the stage business a great deal, leaving out the old gags, etc., and introducing much better ones of his own. ACADEMY .- The performance of Pinafore

his own.

Miss Montague, as Josephine, was very satisfactory. Mr. Fritsch's German accent was somewhat against his playing the part of Ralph, but he sang it beautifully. Mrs. Caroline Richings-Bernard was better than ever as Buttercup. The other parts, Hebe by Miss Lascelles, Captain by Charles Hogen-

dorp, Boatswain by W. P. Brown and Deadeye by J. E. Greensfelder, were all well done. Miss Lascelles as Hebe, was especially good. Chorus and orchestra under the direction of W. M. Furst, very fair.

Central Summer Garden.—Business last week very good. This week Cool Burgess, the Courtlands, Billy and Maggie Ray, Johnny Booker, Matt Morgan's statues.

Louisville, Ky.

KNICKERBOCKER.-Another large week's KNICKERBOCKER.—Another large week's business has been done at this popular house, and an excellent show was given with the following new names on the programme: Milligan and Adair and Redman and Blake. Closing July 13: D'Alve Sisters, Crumley and DeForrest and the La-Rues. Opening 14th: Murray and Hedges comb., including Tom Hedges, Winnetta Craven, and Tom and Henrietta Murray, Harris and Wood, Minnie Hall, Dick Hume, Jennie Lindsay, and J. J. Quinlan.
Grand Central Garden.—The same bill was given this week as announced in my last. Nothing booked.

Items.—Tom Nolan, of last season's Metropolitan stock company, was in the city dur-

politan stock company, was in the city during the past week. Tom Parmalee, late manager of the Novelty, gave up the lease of that place, July 8, and the house is for rent under the original name, Davis' Theatre, for next season on the combination plan. -Carrie Howard, of serio-comic fame, ar-rived in the city on the 11th, and will spend the Summer here with her husband, Abe Sa-ble, a non-professional.—E. A. Booth's Pina-fore co. start on a tour of Kentucky about fore co, start on a tour of Kentucky about July 20. They play in Richmond, Ky., Fair week. The company is composed of some very good people, notably E. Hartley Thompson, W. J. Wetherill, Mose Fisk, E. A. Booth, Edward Stevens, Lulu Stevens, Lydia Yeamans, Susic Parker and a full chorus. E. A. Booth is business manager and Ed Stevens advance agent.—Redman and Blake, who played at the Knickerbocker this week, proved to be good cards, being the best cloggists that have been here this season.

Newark, N. J.

Grand Opera House.—A number of first-class stars and combinations have applied for dates but none are yet definitely settled upon. Manager Gray seems quite absorbed in his excursion business and it is suspected that he is hoarding considerable wealth. His concerts at Greenwood Lake have been the means of bringing out some latent talent in the possession of Minnie Robst. She is a really excellent soprano, and destined to make a mark in the musical world some day. Manager Coldwell of the Newark Opera

House is busy in correspondence with mana-gers for the coming season, and will no doubt give our people some novelties. Newark is, however, classed among the one and two night cities, and will consequently be served,

as a general thing, after the cities more re-mote from New York. Waldman's Theatre fell off a little in business during the presentation of Richelieu, but this week Julian Kent, with Wild Bill combination, holds the boards, introducing his combination, holds the boards, introducing his bear (don't spell bare) Julia, and will no donbt fill the house again, as we like something a little exciting this weather. The stock com-pany will take a rest some of them should have had it long ago, notably Alfred Beverly, the low comedian. Katie Gilbert, Harry Clifton and Frank Traynor will probably noin some good commany and go on the road join some good company and go on the road this Fall. One of the attractions of this house is the excellent orchestra under the direction of Thomas Hindley.

Elmira, N. Y.

ACADEMY OF MUSIC.-Gray's Diorama of Ireland opened 10th, and continued through out the week to small houses. Route: Corning, N. Y., 14th, 16th; Wellsville, 17th, 18th; Salamanca, 19th; Dunkirk, 21st, 22d, 23d; Bradford, Pa., 25th, 26th; Warren, 28th.

Opera House.—The Standard co., with Marie Gibson as Josephine, produce Pmafore July 18th.

-Coup's Circus comes in August. ITEMS.—Coup's Circus comes in August.—Sophic Hummel, who has been playing Buttercup in the Standard Pinafore co., arrived home 11th, and has gone to Long Branch to join the rest of the family, who are under a musical engagement for the Summer, at one of the hotels.—J. K. Tillotson (now managing the Standard Pinafore co.) has signed with Charlotte Thompson for a season of forty weeks, commencing Sept. 1.—C. D. Bainbridge of this city, late with the Lotta comb., returned home 12th. ITEMS. comb., returned home 12th

Indianapolis, Ind.

PARK.-On Monday next D. B. Hughes begins his work as scenic artist, with the painting of the new scenery. The Louis-ville artist, who has been engaged to paint the drop curtain, also begins his work on that day, as does Mr. Range of this city, who has been employed to do the frescoing and decorative work. The theatre will open Sept. 15, probably with Joseph Jefferson as Rip Van Winkle. Messrs. J. B. and George A. Dickson, the leaves at Fast target. A. Dickson, the lessees, start East to-night to complete their engagements for the coming season. Among the companies already engaged are John McCullough, supported engaged are John McCullough, supported by a remarkably good company, with Fred Warde as leading man; Haverly's Mastodon Minstrels, Tony Pastor, Fanny Davenport, Strakosch, Abbott and Mapleson opera-troupes, the new comedy of Engaged, Rob-son and Crane, Diplomacy, Buffalo Bill, Alice Oates, Adelaide Neilson, Modjeska, and Boucicault. Denman Thompson will be the attraction during State Fair week. and Boucicault. Denman Thompson wil be the attraction during State Fair week The Dickson Brothers have formed an agree ment with the following well known managers to make a theatrical circuit: Tom Davey at Detroit and Nashville, and Joseph Brooks of Memphis. When either manager signs with a company, he plays at these four cities on the same terms.

The Opera House is closed.
CITY GARDEN.—The inauguration of the Summer season, under the management of Messrs. Turner and Felton, was a complete success. The entire company was new to the frequenters of the house. The place has been renovated and presents a neat and clean appearance. The introduction of flowers, fountain and statuary, enhances the general appearance of the place greatly. The programme comprised a Pinafore Minstrel first part, an oho, and the comedy Our Boarding-House. The people appearing were Lizzie Turner, Maggie Felton, Viola May, Annie Arnold, Henrietta Murray, Winstra Crayen Lizzia Hines, Bally, Try-Winetta Craven, Lizzie Hines, Billy Tur-ner, Fred Felton, Billy Wade, Tom Hedges, Tom Murray, Ward and Laclede, J. R. McCann and O. Williams. Billy Reysolds and Irof. Max Sturm retain their respective positions. The closures will be the Murray and Hedges comb. Viola May will be retained. New comers will be Hines and Blossom, J. T. Sherry, Sellon and Burns, and Disy Remington. This lady must not be condounded with the party of that name

who has been airing her ability for the de-lectation of the Married Men's Opera House. The drama, The Shadoz, written expressly for Mr. Turner, will be produced in conjunc-tion with the above company, for the first time. The attendance was large the opening night.

Richmond, Va.

THEATRE.—The preliminary season at the Theatre will open as early as August 25, with a minstrel troupe, followed by the Wymans, Fay Templeton and Ford's Children's Pinafore co.

The regular season will open Sept. 22, with the Adal Biologond troupe and so for the control of th

The regular season will open Sept. 22, with the Adah Richmond troupe, and so far the following companies are booked: The Union Square co. in The Banker's Daughter, the Florences, Milton Nobles, the Emma Abbott English Opera troupe, Frank Frayne in Si Slocum, Maggie Mitchell, Eliza Weathersby's Froliques, John McCullough, Robson and Crane, Rice's Evangeline co., Adelaide Neilson, the Alice Oates Comic Opera troupe, Frank Bangs in Dan'l Druce, Fanny Davenport, the Fifth Avenue Fatinitza Opera troupe, Lawrence Barrett, Lilliputian Opera troupe, and so far not less than four Pinafores. an four Pinafores.
The Dixie Minstrels are now organizing in

this city and will soon appear at the Theatre, after which they will make a tour through the State under the management of W. R.

COMIQUE. - Martinetti Family closed July 12. No announcements for the 14th. Busiess good. ITEM.—Lou Davenport has abandoned the

variety stage and joined the band of female pedestrians.

Providence, R. I.

PARK GARDEN.—Pinafore is brought out this week in great shape. A full rigged ship is on the lake; upon the deck is enacted the opera. The principal characters are taken by the following artists: Sir Joseph, George Wilson, of the Boston Museum co.; Captain Corcoran, William Daboll; Ralph Rackstraw, Charles H. Drew, of the Colville Exilty co.; Dick Dondeys, Stanley, Folch of Rackstraw, Charles H. Drew, of the Colville Folly co.; Dick Deadeye, Stanley Felch of the Boston Museum co.; Josephine, Mrs. Marie Morgan; Buttercup, Ada B. Coombs; Hebe, Ada Cory. The silent drill by the Marine Corps is finely done. D. W. Reeves conducts the orchestra. Sans Socci Garden.—Another week of variety, consisting of first part minstrels, olio introducing three Arnold Brothers, the Dockstaders, Walter Bray, Charles M. Bas-sett, and Alpine Quartette. The elegant

sett, and Alpme Quartette. The elegant flowers and growing plants that adorn these grounds, are objects of great admiration.
They are arranged by Charles Wright and
emanated from his hot house. A nightblooming cereus having seven blossoms is a

Point Coliseum. - Sweatnam's Minstrels have proved a great success and remain another week, in new scenes, acts,

Bacheller & Dori's Circus come 17th. Forepaugh's 28th.

St. Paul, Minn.

The monarchs of minstrelsy, Barlow, Wilson, Primrose and West, opexed last evening to a big house, considering the weather, and it can be said of them, without fear of contradiction, they are the best on the road. "Milt" Barlow, in his old negro character specialties, improves with age, like old cheese. George Wilson would not be George had he not something entirely new George Wilson would not be George had he not something entirely new and original each time he reappears before old friends, while it is "strawberries and friends, while it is "strawberries and their old friends, while it is "strawberries and cream" to see Primrose and West in their artistic, genteel song-and-dance and clog business. The Queen Quartette is exceedingly good, their rendition of "Remember thy Creator" taking the house by storm.

Buffalo Bill must look to his laurels, for D. R. Hawkins is on his trail.

Eddie Fox is a master with the violin. The troum have a base hall nine of their own.

troupe have a base-ball nine of their own, and usually challenge clubs where they play. Heat overcame them here, and the match with a printers' nine was oft.

No change or new people at Summer Garden. Too hot. Everybody gone to some of the lake resorts.

of the lake resorts.

Come out and eatch a fish.

Utica, N. Y.

OPERA HOUSE.—Nothing booked as yet for this house excepting for State Fair week, when Charley Wilkinson holds the boards with his Uncle Tom's Cabin troupe, which big houses are assured. There was standing room only when here last season. Leon Washburne is in town, and has his eye on the City Hall for State Fair week.

eye on the City Hall for State Fair week.

RINK THEATRE.—Business has been good the past week and keeps improving. The new faces are El Nino Eddie, tight-rope dancer; Mabel Pearl, vocalist; Edith Irving, serio-comie; Carrie Wilson, songs and dances; Fannie Boyd, serio-comic. Re-engaged: Sacie Gommersall, Carcy and Lee, John A. Toole. Departures; Jennie Linden, Ada Castleton, Lillie LeLange and J. Niblo.

Detroit.

JULY 13, 1879. Never have I seen a Summer so devoid of theatrical attractions as this one. Not even a snap dare enter this place, and the variety halls have closed regular seasons, and once in a while they open spasmodically for a few nights, then close again.

nights, then close again.

The only engagement is that of Haverly's Mastodon Minstrels, who appear at Whitney's Grand next Wednesday night. Several new features are to be introduced, including the twelve banjo players and the "Broadway Squad of Peelers." The way this organization is managed must be a pride to Haverly. No minstrels ever drew as they do, and no other troupe seems to have the least part of originality. How easy it is to "steal another's thunder," as Hooley and his pardner, "billy emerson" (as he writes it), do.

The performance given by Emerson when here last was the stalest ever witnessed. His worn-out Moriarty and Sunflower being chief nongst his repertoire. Manager Davey and wife left for the East

Virginia City, Nev.

Amy Sherwin's Pinafore combination appeared at Piper's Opera House last Monday. This is only our second dose of Pinafore, and it was well patronized. The company does passably well, but this "lyric comedy" is not likely to draw good houses for more than a week. It is not high enough for our peo-

ple.
Tony Paster and his company threaten us with a visitation. Nick Roberts, the handsomest man in seven States and four Territories, is already with us. Stocks are down and times are dull. It is not a good season for amusements.

Philadelphia.

GRAND CENTRAL. - A first-class variety bill is presented every evening this week to only

fair audiences.

NEW AMERICAN.—The regular olio enter-tainment, concluding with The Dumb Boy of Manchester, Fanny Herring appearing in

Nothing else doing. All the regular the-

Halifax, N. S.

The Academy of Music was crowded last night to its utmost capacity, to see the Boston Opera co. in Pinafore. The company has recently undergone a change in name and management. Formerly it was the Boston Director with the property of the proper and management. Formerly it was the Boston Pinafore co., under the management of George A. Jones of Boston, but as that gentleman ordered them to disband at Calais, Me., without paying their salaries, they wisely cut adrift from him and organized under the management of H. V. Pinkham. They all complain of Mr. Jones treatment and declare that they will have residually they will be complained. themselves under his guidance. Amounts varying from \$200 to \$50 are owing to the members of the company. In a former issue The Merror correspondents were requested to be economical in space for Pinafore criti-cisms, but I feel that I would be doing an in-justice to your numerous readers in Halifax if I did not give a lengthy notice. First of all must be mentioned Dora Wiley, the Jo-sephine. Her voice, style and manner stamp her as an artist of no common order. Frank her as an artist of no common order. Frank Hayden's representation of Captain Corcoran was really the best ever seen in Halifax. His voice is a remarkably pleasing one, strong and powerful, and his acting would please the most fastidions. Mr. Bartlett, as Ralph, and Mr. Gilbert, as Deadeye, were excellent. Miss Carrie Burton made a very excellent. Miss Carrie Burton made a very good Hebe, but she appears rather shy. Pinafore will remain in port seven nights; after that they go to Pictou, N. S., Charlotte-town, Prince Edward Island, thence through New Brunswick and back into Maine

ITHMS.—A part of Manager Nannary's ock company left here this morning for Charlottetown to play for four nights. Af-ter that they return and take benefits, when the regular Summer season will close. W. B. Harkins and Leonora Bigelow will spend the Summer at Truro, N. S.—Mrs.H.'s birth-place. Harkins sends his regards to Mr. Harvier and The Murror.—Clara Fisher and harvier and The Middok,—Clara Fisher and her mother are spending a few weeks here, and are staying at the Waverly.—Your corre-spondent begs to return thanks to Miss Fan-ny McKinley for "that bouquet."—Prospects of splendid business at the Academy for next week.—W. H. Lytell and Kiralty ballet transcentill in Halfor. troupe are still in Halifax.

Ottawa, Can.

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As the old saying went in troublous times, "All quiet on the Potomac."

The H. Pullman Humpty Dumpty and Opera House show, under canvas, has applied for permission to come into Canada at Stanstead about the 21st. It is quite a venters of the contract of ture, as the duty is 30 per cent, on canvas, 20 on horses, and 30 on harness and vehicles. There is no refunding on going out. Here a question arises. Having paid duty, the stock and plant become Canadian goods. How will it effect a re-exportation back into the U.S.—will they again become subject to

The so-called Barnum Show entered the maritime provinces, played nine stands, went back into the States and now re-enters at Suspension Bridge as Canadian goods, having once paid duty; play seven stands in the West, and go out at Detroit. Do the American Customs authorities wink at this, or have Nathan, June & Co., the wily managers, got a hole through which they slip?

Barnum (?) announces that, under existing tariff, he will not be able again to visit Can E. A. McDowell has finally tired out,

and now closes at Pictou, a small town on one of the Thousand Islands, Can't understand it. He advertises for a full week there, commencing 14th. In consequence of this change in the programme, the old man's benefit falls through till later on. It is more than probable that the Pullman

show will do a good business, taking in the country between Montreal and Toronto, none of the tented shows touching this season, and there being nothing else on the road. They have a first-class band—23 performers—43 horses, and all told 17 vehicles, wagons and buggies.

A party is now organizing to put a thor-ough Canadian show on the road next sea-son, if the Government adheres to the tariff

system.

Joe Murphy has again changed dates—
now comes Sept. 19 and 20. George Fawcett Rowe follows for one week, commencing

Toronto, Can.

HORTICULTURAL GARDENS .- The Laurent Pinafore co. commenced an engagement here on the 7th, giving Trial by Jury and Pina-fore all week to very large crowds, despite the rainy weather. Their performances have been most excellent, and they are conceded to be the best of the many Pinafore troupes that have visited Toronto. They continue on next week, when they intend to produce The Sorcerer. On the evening of the 15th Hanlan, the champion sculler, will receive an ovation, and will appear in the Pinafore, the receipts, after paying expenses, to be handed over to him.

ROYAL OPERA HOUSE,-Lucien Barnes, the ROYAL OFERA HOUSE.—Lateren Barnes, the enterprising manager, amounces Haverly's Mastodon Minstrels for the 14th and 15th. They drew very large houses on their previous visit, and are safe to do so again. Nothing booked ahead.

Nothing booked ahead.
GRAND OPERA HOUSE.—Closed and nothing known at present as to the future.
Lyceux.—Under the proprietorship of Mr. H. Franklin, this house has been doing average good business lately. The olio includes Yankee Brown, jig dancer; Annie Boddin, serio-comic; G. W. Collins, Dutch business; Trimble and Brown, song-and-dance; Harry Diamond and Mme. Laurena's Living Statuary.

ary...Barnum has every available spot placarded with his bills and lithographs, his show appearing here on the 23d and 24th.

Choron's Opera House.—In addition to those already mentioned as likely to come to this house during the season are Maggie Mitchell, Adelaide Neilson, the Florences, Robson and Crane, Collier's Union Square co., the Rice Evangeline party, Haverly's Mastodons and Herrmann.

17EMS.—Sells Brothers' big show took away over \$2,900. after all expenses, on the 7th.—

over \$2,000, after all expenses, on the 7th.— The Jefferson Novelty show opened their doors on Friday of last week, and the principal novelty was that not a single person came to the door for admission during the evening.

Madison, Wis.

Madison, Wis.

May Fiske's Blondes appeared on the 11th and 12th, giving great pleasure to the hoary heads present, who no doubt had left home to attend the lodge. The company played to poor houses. Miss Fiske reports business dull since leaving Chicago. Route: Sparta, 14th, La Crosse 16th, Winona, Minn., 17th, Red Wing 18th, Hastings 19th, St. Paul 21st and 22d, Minneapolis 23d and 24th, Stillwater 25th, Faribault 26th, St. Peter's 28th, Worthington 29th, Sioux City 30th and 28th, Worthington 29th, Sioux City 30th and 31st, Yankton August 1, Council Bluffs, Ia., 2d, Omaha 4th.

Hartford, Conn.

The New National is closed as yet, with no announcements in advance of the season,

unless it may be opened for the Fall.

We have a few protessionals lying off here for the Summer, among whom we have met Frank Laighton, last season with Hartz. He had engaged with him again for next season. Healy, Conway and Saunders have dissolved and Healy has been joined by one of our townsmen, and will make a new team with his wife (Saunders) as before. They are at Miner's this week.

Salem, Mass.

The only news in the amusement line since last writing is to chronicle a tew performances at the Pavilion, Salem Neck, one or two afternoons last week. The performers

the last letter from here the old scenery at Mechanic Hall was commented upon. The exact number of years it has been in use 1 could not then give, but have since ascertained it to be nine.

Columbus, O.

The Grand Opera House will be opened Aug. 25 by a star company playing the entire State Fair week.

thre State Fair week.
Charles B. Ewers and Jennie Turnour,
both of Sells Brothers' circus, were married
July 4, at Marietta. Mr. Ewers is a Columbus boy.
John B. Miller attended the Convention of
the Bill-Posters' National Association at Toledo last week.

ledo last week.

It is rumored a circus will be here before long—probably Forepaugh's.

Syracuse, N. Y.

The coming theatrical season in this city promises to exceed anything in the past. The Wieting Opera House is being completely renovated, and at great expense. Manager Lehnen has all the first-class attractions booked.
Haverly's Mastodons showed here last

week to immense business, notwithstanding

he heat.
The old Park is being completely remodeled, and will hereafter be known as the Grand Opera House. Mary Anderson will be the first to tread its boards, Sept. 5. S. M. Hickey will be the manager.

Portland, Me.

Theatrical business is at a standstill here. Nothing doing. Manager Curtis of the Portland Theatre is booking attractions for next season. Annie Louise Cary is now at her residence in this city. She will give no concerts this Summer, but will remain at home. The Sunday Sun of this city cuts all the drawatic nests from Tay Muray conit. its dramatic notes from THE MIRROR, omit ting, however, to credit them. It is said that Frances Dodwell will go to Europe for the purpose of musical study. George A. Jones, manager Boston Pinafore co., was at one time proprietor of a printing-office here. We are shortly to have a Juvenile Pinafore

Gloucester, Mass.

Nothing is booked at this city at present writing, and the probability is that we shall record no engagement until the opening of

ne Fall season.

The communication from our brother scribe, appearing under the heading of Salem, Mass., in last week's Mirror, was very interesting, and we hereby cheerfully in-dorse John S. Moulton, mentioned therein, and cordially recommend him to any party desirous of the assistance of an energetic and capable business man.

Toledo, O.

Toledo, O.

The new people at the Adelphi, 7th, were Charles Taylor, contortionist; Frank Hassall, aged darkey business, and Minnie Hassall in songs and dances. Charles S. Rogers and Matthe Vickers were announced but did not come. Closing 12th: Hassall to Pittsburg; May Seddons to Columbus; and Chas. Taylor, who lays off. Opening 14th: W. S. Lowrie in Champagne and Oysters, Moore and Messinger and Lillie Ellis.

Jersey City.

OPERA HOUSE.—Closed. This week two rival Female Base Ball Clubs, one of New York the other from Philadelphia, are billed to play a match game. The cuts and posters give portraits of the contestants in war costumes ready for a game, and represent the women as being particularly beautiful. It is notorious that cuts and posters never tell the truth in this respect, however.

Pittsburg, Pa.

At the present time amusement items in this city are few and far between, all the regular houses being closed, and no an-nouncements ahead.

George W. Herman, late manager of Trimble's Varieties, will manage the Eagle Theatre, Baltimore, the coming season.

Harry Williams, manager of the Academy
of Music, is rusticating at New Bethlehem,
Pa. He will probably reopen the Academy

Brockport, N. Y.

on Sept. 8.

A large audience assembled in Ward's Opera House on the 8th, to witness Pinafore as presented by the Standard Opera co. The company is a good one and the audience was greatly pleased. In the afternoon a member of the company very kindly assisted in the singing at a Methodist -camp-meeting now in progress here.

Rochester, N. Y.

The last entertainment in the Opera House, as it now stands, was given 10th, by Haverly's Mastodors, who, as usual, drew a very large audience. The extensive alteravery large audience. The extensive altera-tions and improvements in the Opera House, already alluded to, will be commenced early this week and pushed forward with all possible haste for a grand opening, Sept. 1.

Aurora, III.

Coles' circus. 11th. Dramatic business is very quiet, nothing doing. A new opera house is on the tapis.

Grand Rapids, Mich.

Haverly's Mastodon Minstrels appear at Powers' Opera House the 17th. They make

out two stops in Michigan, viz.: Detroit and Grand Rapids.

An amateur Pinafore co. is being organized in this city, under the direction of Har-Vernon.

Auburn, N. Y.

Forepaugh's Circus exhibited here July 10—the third circus in a month. Auburn turned out en masse and filled the immense tent. It was a first-class circus. We have tent. It was a first-class circus. We had no indoor amusemets in some time.

Lancaster, Pa.

The Opera House is undergoing repairs.
Nothing booked for this month or next.
Manager Barr of this city has just completed arrangements to bring the Emma Abbott Opera co. Sept. 30.

Bridgeport, Conn.

Nothing booked at Hawes Opera House. ITEM.—Stella Boniface of Wallack's is spending her vacation here.

Atlanta, Ga.

An amateur concert was tendered by local talent the 7th Nothing billed ahead.

Lynn, Mass.

Not a show in hailing distance, nor is there any likelihood we shall see one until September.

Milwaukee, Wis,

Haverly's Mastodon Minstrels at Grand Opera Houte, 18th and 19th. Nothing going on for the past week.

Nashville, Tenn. Nothing doing and nothing expected for

Portsmouth, N. H. Nothing doing the past two weeks, and

Kalamazoo, Mich. Nothing booked until September.

nothing booked.

That Standard Pinafore Company. A report has been published, to a limited extent, that the company which has been playing through New York State as the Standard Pinafore company, is not a genu-

ine one. Respecting this W. F. Morse, the manager, writes to say : "I desire to correct a wrong impression

which has been made regarding the Standard Theatre Opera company. H. M. S. Pinafore was first brought out by Mr. Duff at the Standard Theatre, Jan. 15, 1879. Mr. Duff's company played the piece up to the 26th of May, when it was succeeded by a company under control of Messrs. Henderson and Duff, which played one week, and in turn was succeeded by the Standard Opera company under the sole management of Mr. William Henderson, proprietor of the Standard Theatre. This company had previously been playing through New England, New Jersey and at Washington, Baltimore and Brooklyn, and closed on the 14th of June the 175th representation of Pinafore at the Standard Theatre. The Elmira Loan exhibition arranged for four of the principals-Messrs. White, McCreery, Holland and Parmental-together with sixteen members of the chorus and leader of the orchestra, with full stage setting, costumes, music, etc., under the management of the undersigned, to

assist to give four performances at Elmira. "The other principals were residents of Elmira-Mrs. Gibson as Josephine, Miss Lewis as Hebe, Miss Hummel as Buttercup, and Mr. Cooper as the Admiral. The success of the new combination, under the title of the Standard Opera company, was so great, and the applications for their appearance so nu merous, as to warrant a short tour through Western New York. Reference to our posters, with the cast of the company, will show at once the obvious intention of the management to distinguish between those who joined the company at Elmira, for the tour only, and the regular members of the New York Standard Opera company. In announcing as I did, the Standard Opera company, I followed a precedent common in dramatic and operatic business, and strictly within the line of a legitimate business announcement. A reference to the programme of the New York Standard Theatre, will show conclusively that the ladies and gentlemen whom I announced from the Standard Theatre, were at that time regular members of the Standard company, and entitled to be billed and known as such elsewhere."

The fact that Pinafore had been already played at Rochester 26 times by five different troupes, and that the Standard company, though coming at a bad time, did the best business of any, indicates that the public there was satisfied that the announcements made were correct.

A New Dramatic Agency.

Mr. Theodore Morris, an alleged manager, representing a circuit of barn-stormed Ohio villages, has been in town for a month. Mr. Morris has been attempting to utilize the advantages of several of the dramatic agencies without paying for the privileges, and in consequence his visits have been of late very abruptly curtailed. He has accordingly domiciled himself at Mr. Hart's editorial office, from which it is given out that he is soliciting advertisements as an offset for the use of the desk he occupies. This is probably not true, but, at all events, Morris is a secret agent of the paper and is active in gathering together items of scandal. The prevalence of a public uproar about him in the quiet city of Chillicothe, Ohio-which we have not space to print-will probably beep him busy at his present congenial task until it blows over.

An Intercepted Letter.

MY DEAR ENMIE :- When you went to Long Branch I promised to keep you posted as to my adventures in New York, but up to the present moment have not met with anything startling. Everything and every body is fearfully dull; all the theatres, with the exception of Haverly's and the Standard, are closed; so my favorite amusement is denied to me; but many of the actors linger on, and the dream of my life has been realized. I have become personally acquainted with most of the celebrities. After all, Emme, actors are very disappointing creatures, and marvelously resemble the rest of the human race, and not the brightest side, either.

For instance, Charles R. Thorne (whom you remember last Winter we thought a demi-god at least) is a very commonplace individual. When you meet him socially he has very little to say for himself, and simply poses for admiration. By the way, a story I heard about him, a few days before our introduction, might have had something to do with my impression. A short time ago, while rehearsing a new piece, Mr. Parselle (the stage manager) occupied for some minutes the centre of the stage, to the exclusion of the hero. Mr. Thorne claimed that the situation belonged to him as leading man. Not being attended to as quickly as he wished, he threw down his part and left the theatre, refusing to play, muttering as he walked away: "What's the use of my being a leading man if I can't keep the centre of the stage to myself?" Mr. Palmer had great difficulty in convincing him that no slight was intended-that it was only a necessity compelled by the plot.

If things are dull here for professionals, they appear to be very lively in 'Frisco-a number of our leading people going there, and coming back again with most startling rapidity, poor Lester Wallack and Rose Coghlan among them. What a blow for "the Governor" to travel nearly 3000 miles to make a failure. Why, he could have gone to Boston and done the same thing quite as effectually (he did it three years ago), without undergoing anything like the fatigue.

I see that Rose Coghlan announces that she has succeeded in canceling her engagement at Baldwin's. I also hear that the management did not require any particular pressure to be brought upon them to bring it about. Of course it may be all gossip. She may have created quite a furore, and Boucicault may have paid a large sum to induce the management to forego her services for next season.

I see that George Fawcett Rowe has his hands full. What with his divore suit and the multiplicity of plays he is credited with being about to produce, I heard some one remark that with so many on hand, he would scarcely be able to remember the plotswhen it flashed across my mind that perhaps his too proline pen was the cause of his plays never possessing any plot.

Talking of new plays, it is still an open question as to what shall be produced at the Union Square as the first attraction. The failure of Lost Children has frightened Manager Palmer. Still, the wily Cazauran prevents any new author getting a chance.

I met Rose Lisle the other morning, coming out of the box-office (we stopped at the same hotel last Summer at Cooperstown), and I asked her if there was any truth in the report that her new play was to be the attraction at the Union Square. She smiled and said: "No, 1 think not. I read a play to Mr. Palmer, and he referred me to Mr. Parselle for an opinion. I read it to him. He was enthusiastic. But I heard subsequently, that in speaking of it to Mr. Palmer, his praise was of that mild kind which surely kills. You see," she added, "this theatre, as we say in Europe, is a close borough-and it is almost as difficult for a stranger to the clique to enter there as for a rich man to enter the kingdom of Heaven. Still, I don't despair. I have a version of Madame Rolandalso one of the new "Danish" pieces-from which I augur great things. However, nous verrons"-and with a merry laugh she passed

I am afraid, Emmie dear, you will think this a very "slow" epistle indeed; but what can you expect with the thermometer 98 in the shade. Adieu for the present, and believe me, your affectionate and devoted SEMANTHA STIMMINS. friend,

NEW YORK AMUSEMENTS.

The diverting entertainment furnished by the Georgia Colored Minstrels at Haverly's is the only amusement vouchsafed New Yorkers this week. It suits the present condition of public taste, and is drawing rather better perhaps than any other attraction could at this time of year. All the other houses are closed, and it need not be again recited that none of them open until next month. The outlook for the local theatres next season is a good one. We have some doubts respecting Wallack's and the Standard, but the other houses seem to be well supplied with attractions of a kind and character that promise a good measure of popular patronage and support.

-The following re-engagements have been made from the present California stock company: Tom Keene, leading man; Jeffreys-Lewis (probably), leading lady; Felix Morris, comedian; Charles Welles, juvenile man; F. H. Thompson, walking gent; H. D. Carpenter, second comedy, and James Tighe, Fred Bock goes East to support Barrett in A New Play, and Ada Gilman, Billings and Marie Prescott are engaged for Booth's.

LAST SEASON.

BY IRENE ACKERMAN.

The gayety season is over,
"The stars" by the steamers are gone;
Our theatre owners are sighing,
Over figures the wrong side upon.
Mr. Manager says "'tis the public
Who will not for talent now pay."
The truth is, these incompetent agents
liave driven the public away.

They send out for foreigners yearly,
And by using much ink and the press,
Big posters and lithographed pictures,
They make a great noise I confess.
But it lasts till the manager's favorites
Have emptied the house by the stage,
While the "stars" get the money and clay
And the manager looks very sage.

And the manager looks very sage.

I am almost persuaded to talk out
And give you each manager's name,
Who is not worth the wine that he drinks, sir,
But at present I think I'll refrain.
Many good artists are starving
With talents and plenty to spare,
For rude managers drive them away, sir,
With sometimes far worse than a stare.

If our theatres don't pay their owners,
"The because that the "stars" take it all,
While actors and actresses suffer,
And the house 'e a great empty hall.
Our people are theatre-goers,
But Americans, sir, will not stand
Being humbugged and humbugged for ever,
By big names out of some foreign land.

These foreigners come and deride us;
But, sir, they will cross o'er the sea,
Braving storm and seasickness,
To come to the land of the free.
They like not our laws nor our people,
But they get more American gold
In one week from our theatre-goers,
Than their pocketbooks ever did hold.

Tis high time, my dear sir, that the builders
And owners of theatres here
Know why their investments don't pay, sir—
The "stars" from abroad are too dear.
The time has gone by when our people
For such talent will pay out their eash
Night after night, and get for it
A dose of some imported trash.

Macauley's Season.

Barney Macauley, in answer to a question respecting his recent season, said: "I op in St. Paul, Minn. I made a hit, and then worked my way up East, where I gradually attained popularity, until by the time I reached New York I had no trouble in getting all the time I desired. The play took immensely in the New England States and in fact everywhere that it was presented The character of Uncle Dan'l suit my style of acting completely, and for the first time in some years, I have been able to see myself something ahead on my year's venture.

"The biggest hit I made was in Philadelphia during the last of November. I opened at Ford's Broad Street Theatre for two we the first night's receipts being \$186. The second night showed two hundred and thirty odd dollars in the box office. The third night it rained in torrents, but still there was an increase in the business. Thursday, Thanksgiving matinee and night, the house was packed, Friday night was good, and Saturday night ran the receipts up to \$800 or more. During the second week my receipts nightly were up toward the thousands, and I closed feeling exceedingly proud of achievements. It was the first time I had ever played in Philadelphia.

"As to my arrangements for next season, I can say that my dates are filling very rapidly. Most of my time the past season was spent East. The coming season will be divided between the East and West, with the exception of perhaps a few weeks in the South. It is possible I will play a week's engagement in Louisville, while making a tour of Chicago, St. Louis, Cincinnati, Cleveland and other large towns in that section of the country.

"The season which I experienced in Louisville was not altogether satisfactory.

"The finest company I had played the worst engagement. This was the Almost a Life combination, with Maude Granger, Emily Rigl, Weaver, Levick, Plympton and others in the cast. Money was lost heavily on the Diplomacy company, Won at Last combination, Kate Claxton company, and others. Haverly's Mastodons carried off the laurels. They took in \$3,000 in three nights and one matinee. J. K. Emmet did the next best business, Lotta followed next, and Mary Anderson came fourth. The Troubadours and The Danites did fairly. The rest of the attractions did not pay, although some were

" Many engagements with the theatre were broken because parties concluded not to come and canceled. For next season I have as yet only booked one company, the Troubadours, although I have received a number of applications. I do not think the theatre will be open very much, and doubt whether there will be enough attractions for the house to warrant Mr. Warner keeping charge of it."

Mrs. Macauley, as we have already announced, will travel with Lawrence Barrett, playing opposite parts to him, being especially engaged to support him in A New Play, which Barrett proposes to put forward as his principal piece. Mr. Macauley thinks the outlook for next season fair in the amusement line, and expects himself to do even better than during his first season with Uncle Dan'l.

OPERA-New York will have lots of opera next winter. Mapleson will return with his company to the Academy; Strakosch will enliven the Fifth Avenue with Belocca and Litta; Maretzek will furnish Academy patrons with English opera, in which Miss Montague, Swift, Rachel Samuels and Florence Rice-Knox will lead; Grau will bring Paola Marie, Angele, and not Capoul, in opera bouffe; Emma Abbott, with Maria Stone, Mrs. Seguin, and Addie Randall, will warble English opera at the Grand Opera House, and Haverly will launch the Selins Dolaro English opera bouffe at his thest

The London Haymarket closed season on the 24th, and is to be remodeled.



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NEW YORK, JULY 19, 1879.

Amusements.

HAVERLY'S THEATRE-Georgia Minstrels. ALLACK'S THEATRE-Closed. UNION SQUARE-Closed. SAN FRANCISCO OPERA HOUSE-Closed. STANDARD THEATRE-Closed BROADWAY THEATRE-Closed. GLOBE THEATRE-Closed. PARK THEATRE-Closed. FIFTH AVENUE THEATRE-Closed. NIBLO'S GARDEN THEATRE-Closed GRAND OPERA HOUSE-Closed. COOTH'S THEATRE-Closed. MADISON SQUARE THEATRE-Closed OLYMPIC THEATRE-Closed. HARRY MINER'S THEATRE-Variety. THEATRE COMIQUE-Closed. LONDON THEATRE-Variety. VOLES GARDEN-Variety.

MIRROR LETTER-LIST.

Anderson, Mary Allen, W. L. Ayers, Jos. B., (scenic artist.) Byron, Oliver Doud Bothwell, John R. Barnes, W. Elliot Chandos, Alice Daly, Augustin Davenport, Fanny Geisler, F. Griffin, Hamilton (5) Harrison, John E. Hamblin, Constance Hastings, Marie C. Hatch, Ida Lamar, Marion McCullough, John Mitchell, Maggie McDonough, T. B.

Oates, Alice Pomeroy, Louise Richmond, Adah Rooney, Pat Rossner, Prof. (leade: of orchestra.) Sands, George E. Scott, Lester F, Schwab, Fred. (Manager Adelaide Nell-Sessions, Edith K. Thomas, D. F., (manager Lilliputian Opera Co). Taylor, Harry, (letter and telegram.) Voque, Elsie Warde, Fred B.

Wilmot, A. A.

Bandmann's Emigrant Score.

Theatre-goers of ten years ago remember Herr Daniel Bandmann as a mildly gifted and very pretentious actor with a strong German accent and considerable animal exuberance. Herr Bandmann achieved no financial success whatever in this country, though his Narcisse the Vagrant found admirers, and some of his other impersonations were well thought of. From New York Herr Bandmann went to London, where he married Milly Palmer, and since then has been very little heard of save in some police court proceedings with the late Mrs. Rousby, and in one or two disputes of a not very savory character. Herr Bandmann will be given an engagement at the Standard Theatre on September 6, coming forward under Mr. Henderson's vigilant and experienced guidance. He will be judged then as he deserves, and we have no wish to forestall criticism upon his performances; but we do wish to say something very direct and very necessary concerning Herr Bandmann's intention to bring hither from London twenty performers to support him.

We wish to say that it is the doing of a man who displays a colossal ignorance of the tastes of the American public, and a very patent disregard of the exigencies of theatrical representation, both here and

The American Stage is overcrowded just now with sterling and accomplished actors of undeniable ability. Men of brains and women of personal gifts are not wanting to enact any role which may come to be cast in any play. We have scores of popular and talented leading men and leading ladies; we have juvenile men and juvenile women beyond any prospective demand; we have low comedians, light comedians, soubrettes and all kinds and classes of actors. There is no need of Herr Bandmann's going abroad to get adequate "support." By so doing he seems to indicate that American actors are not satisfactory, and that English actors and actresses are their superiors. If that is the opinion Herr Bandmann entertains, he has made in coming to this country the same mistake that Barry Sullivan did, and if he persists in it he will have to undergo the same experience as did that much misguided gentleman. The public stion of Herr Bandmann that he intends to bring over twenty foreign people to " play" the parts, says in so many words that he does not believe there are any actors not one that they need take any trouble to | terial advantage from it.

resent. Some five years ago an Englishman, actuated by very much the same ideas as Herr Bandmann-his name was Mansell-conceived the idea of bringing over an English company which would show Americans what acting was. He hired the Lyceum Theatre for his base of operations, and brought to the notice of New York Jeffreys-Lewis, an actress who has since done some good work, Louise Henderson, undeniably a "beauty," Dan Leeson, a reliable old actor (now playing at Fox's in Philadelphia), Henry Dalton, T. C. King, the tragedian, and some others. Mr. Mansell and his ideal English company lasted but a few weeks at the Lyceum, and he was compelled to borrow enough money to get back to England, leaving his ideal company stranded here. We should be sorry to see Herr Bandmann repeat this melancholy exploit. Yet he will be apt to do it if he fails to understand that there is no lack of good actors and actresses in America, and that the New York public has no disposition to tolerate "duffers" from the other side, whose foreign accent and nativity is their only excuse for lack of capacity or brains. Herr Bandmann has given expression privately to the opinion that a large portion of American actors are "shoemakers." Our actors and actresses will not feel well-disposed toward Herr Bandmann for this slighting reference, and some may feel inclined to ask in what category he places himself. If the American public is good enough to play to, we think its actors and actresses quite good enough to "support" a star of the very questionable calibre of Bandmann. Perhaps, however, like some other foreign actors, Herr Bandmann, for strictly prudential reasons, prefers to play with "duffers" from abroad, so as not to be brought into competition with accredited players. At any rate his action in going abroad for talent is clearly a mistake, and Bandmann will be lucky if it does not turn his whole engagement into a flasco. We shall watch with a good deal of interest his imported company of twenty persons, to see if the season which begins with the representation of one vagrant does not eventuate in the demoralization of twenty.

Paid For or Free?

Mr. A. C. Wheeler is dramatic editor of the New York Star. As such he is presumably responsible for the brazen " puff" published in its columns on Sunday, respecting the bad amateur actress, Mrs. Alfa Merrill (wife of the popular New York dentist, Mr. A. P. Merrill). The puff was in the following lying words:

in the following lying words:

Alfa Merrill, an actress of phenomenal powers and of a mental organization that is rarely poetical and ingenuous, is the first favorite as a leading lady. She was pausing ir resolute between offers from Wallack's and the Union Square Theatre, when Harry Sargent tempted her to become his star next senson in place of Modjeska, and in rivalry with the English actress Nelson, in whose repertoire (Rosalind, Juliet, Beatrice, Pauline and Viola) she is most happy, original and charming. She will sail for Liverpool next Saturday to fill a preliminary engagement of a month in London under the guidance of Sargent, who is sanguine in his confidence that she will be able to make a favorable impression in the critical British metropolis.

Now Mr. Wheeler either wrote this or he

Now Mr. Wheeler either wrote this or he did not. If he did write it he must either have believed what he wrote or else not. If he believes any such rubbish, he is a fool. If he does not believe it and still wrote it. he is a fraud and is trading upon his position on the Star.

Mr. Wheeler is too clever a journalist, a writer on dramatic topics not to know that Alfa Merrill is not "an actress of phenomenal powers," and is not the possessor of a " mental organization rarely poetical and ingenuous." He knows very well that she has never received any offer of any kind or description whatever, either from Wallack's or the Union Square. He knows also that Harry Sargent, fraud as he is, is too smart a manager to "tempt" any one to become his star, more especially an untried aspirant. He knows also that there exists and can exist no rivalry between Adelaide Neilson and the bad amateur, and he knows also that to say that she "sails for Liverpool to fill a preliminary engagement of a month in London" is to give expression to a wanton and a livid lie. He knows also that Sargent has no intention of presenting her in the " critical British metropolis" or any metropolis. He knows, finally, that Mrs. Merrill is one of the very worst amateurs who have yet invaded the stage. To affect ignorance of all this would be to show himself a fraud.

Mr. Wheeler may not know, but at all events he ought to, that all the rubbish published about Mrs. Merrill proceeds from a single source. That most of it is paid for at so much a line. That a predecessor of his is hired to disseminate falsehoods about her. And that the same people who are intent on foisting Mrs. Merrill on the public as an actress are the same as are assailing him, and that they boast of their power to control the columns of the Star. If Mr. Wheeler is a stranger to all this information, it is high time he should find it or actresses in America competent to play out. We cannot believe that he would lend m. To that extent it is an affront to himself voluntarily to propagate so idle and

But, on the other hand, Mr. Wheeler may be innocent of the whole transaction. Some one may have traded upon his absence to smuggle into the paper the lot of lies for which he is now held responsible. If this be so, he should at once disavow any connection with it and publicly brand the offender. He can take our word for it that it would bring about a much-needed change on the Star, and reveal on the part of one of its editors a blackmailing transaction of the most unsavory kind. Puffs of the Alfa Merrill kind in the daily papers are more often paid for than printed free. THE MIR-ROR is interested in knowing precisely how much was paid for this, and who received

As for Mrs. Merrill, her position is contemptible. The flagrant, open-handed attempt to prostitute the true uses of the public press to the detriment of the scores of hard-working women who have not the profits of dentistry to help them toward a livelihood, is shameful indeed. No amount of lying can brush away the stigma of that proceeding. If Mr. Wheeler is wise he will not let "I dare not" wait upon "I will not" in defending his position toward the "rarely poetical and ingenuous" young woman who refused offers from Mr. Wallack and Mr. Palmer that she might be lied about in the

Growth and Decay of French Drama For the past ten years the growth, development and decay of the French drama in New York has been watched with considerable interest, and it is safe to predict that its days are numbered; and fortunately numbered, for its influence upon our stage has

not been for good. Invented, as it was, to please the morbid appetite of the French people, when transplanted to our shores, the New York public, always anxious and eager for sensations and novelties, seized upon the torced or hot-bed productions of the French dramatist, and for the hour all else was forgotten. Camille, The Geneva Cross, Led Astray, Two Orphans, Alixe, and kindred plays were brought out with hitherto unapproached magnificence

But presently, when a little of the glitter and tinsel had worn off, exposing the shallow methods beneath, people looked about and rubbed their eyes, wondering at their stupidity in allowing themselves and their admiration to be caught by such a poorly-baited hook. What had caused this craze?

of mise-en-scene, and attained remarkable

The French play did not move to laughter by its comedy-for of that it was barren; it did not truly reflect French life or French society; in dialogue and motif it was coarse and unnatural; it delighted in openly catering to vitiated and depraved tastes; it was corrupt to the very core. Last season there were very few French plays or dramatizations produced in New York. These were all either financial or artistic failures, with perhaps one exception.

Take the plays produced at the Union Square Theatre during the past season as an example, that house having been almost exclusively devoted to this class of pieces. Mother and Son lived but a short time, and the management lost by it; the fate of Cazauran's Lost Children is fresh in the mind of every one; The Banker's Daughter, an American play by an American author, was the only real success-and to this production the management owes the only profit of the Winter's work.

Perhaps this revulsion may partly be asribed to the remarkable craze which tended to turn the public attention into the channels of comic opera. But this has worn itself out, and there is little to hope for in that direction next season. What, then, is

to prove drawing? Everything points toward a general revival of the legitimate drama. Adelaide Neilson's advent is well timed, and will stimulate the change. Fanny Davenport intends confining herself chiefly to Shakesperean roles. Edwin Booth, John McCullough and Lawrence Barrett have each secured dates at different metropolitan theatres. There is no reason why the legitimate drama, if properly mounted, should not become the rage. There are every year a large number of the younger generation added to the list of regular theatre-goers; all have heard their elders speak of the performance of the old tragedies and comedies, and all are anxious to see The Iron Chest, Gamester, Ion, and other plays known to them only by tradition.

If the same care and expense is exercised by the various managements at which the standard drama is to be produced, with reference to scenery, cast, costumes, etc., there is little or no doubt of the financial result being favorable.

-Even bogus Church Choir Pinafore companies cannot live in harmony. The members of the most notorious company had quite a little sensation of their own while in Hartford last week, arising out of jealousy between the Sir Joseph and one of the orchestra, and in the test of personal skill which ensued instrumental music had so much the best of it, that Sir Jo. had to put extra make-up on a damaged optic. One would naturally suppose that church choirs would be above any such things, but you can't always figure on Capper Choir Pinafore troupes, as Manager Abbey had the ladies and gentlemen of the Stage, but senseless a puff without deriving some ma- occasion to observe in Boston two weeks

PERSONAL.

HART-\$2,366,33 and costs-\$114.73. DYAS-Ada Dyas is at Ledgewood Farm,

McCullough John McCullough is at the Grand Union Hotel, Saratoga.

CAVENDISH - This lady is testing the health-

giving qualities of Block Island. BILLINGS-A. J. Billings will play the old men characters at Booth's this season STEVENS-Bob Stevens will be Fanny Day

enport's business manager next season. DUNCAN-Mrs. Florence Duncan has written a comedy called The Barn Beautiful.

DEAN-J. F. Dean will play the old men characters with Fanny Davenport next sea-

GOLDTHWAITE-Dora Goldthwaite will be a member of the Philadelphia Chestnut com-

FISKE-Stephen Fiske is on the staff of the Music Trade Review. Versatile man, that

DETCHON-Adelaide Detchon will be leading juvenile at the Boston Theatre next

LIFE ENGAGEMENT - Venie Clancy is about to become the wife of a wealthy French gentleman.

DREW-Charles H. Drew will be principal support of Mrs. Oates next season. It is a good selection.

REHAN-Ada Rehan, a comely and talented actress, has been engaged for Daly's Theatre this season.

STEVENS - Lulu Stevens, of the Alice Oates Opera troupe, is visiting friends in Evansville, Ind.

Woop-Rose Wood does not come to Wallack's. She will remain in San Francisco another season

LIPMAN-Al Lipman travels with Robson and Crane this year. Season opens at the California Theatre, Aug. 25.

FRAYNE-Thirty-two weeks of Frank I. Frayne's time for next season are filled already by Charles Wing. COMIQUE-The Theatre Comique opens on

Aug. 11. The Mulligan Guard series will run all through the Winter. BURBECK-Frank M. Burbeck has been en-

gaged as a member of the Robson and Crane combination for next season. WILLIAMSONS-Mr. and Mrs. J. C. Wil-

liamson left San Francisco for Australia on the 7th. They will do Pinafore. CLIP-Kitty Wilson, Clip of Macauley's

Messenger from Jarvis Section, is the guest of Mrs. Octavio Allen at Ocean Spray. CLEARY-Edward Cleary of Covington,

Ky., has been engaged for Miss Neilson's company during the approaching season.

CRISP-Henry Crisp will be a member of Daly's company this season. Negotiations have been pending with Catherine Lewis.

Hassa-E. Hassa, musical director of the Fitth Avenue Fatinitza company, lett for Europe on Thursday in search of novelties. BURNSIDE-Jean Burnside will star next eason with her own play, Sweet Home. She will begin in Philadelphia early in August.

GILMORE-W. J. Gilmore will not control the Grand Central, Philadelphia, next season. He goes to Baltimore, having fixed up a hall

Jones-Jas. H. Jones will be a member of Alice Oates' company next season. Charles Melville will be business manager. Time is filling rapidly.

DON'T BELIEVE IT-That Filkins of the Haverly's is going the way of the late Hart. Harkins, Cazauran, McKenna and Mackaye. He is too smart.

Woodrough - Sallie B. Woodrough of Covington, Ky., has received a flattering offer for the coming season from a Philadelphia manager.

CLAYTON-John Clayton, the English actor, and son-in-law of Mr. Boucicault, and his leading man at Booth's next season, arrived here on Saturday.

SWARTZ-Lou Swartz, formerly of the Milton Nobles company, has been engaged by Charles Wing for the Frayne & Tiffany combination.

WALNUT-The Walnut Street Theatre, Philadelphia, will open Aug. 25, with M'liss, with Annie Pixley and John E. Mc-Donough in the cast.

BENTON-It is rumored that E. F. Benton will manage a theatre in Buffalo next season, in connection with the new Academy of Music, Rochester.

WIRES-Rodney S. Wires will remain with the Milton Nobles Comedy company next season as business manager. The right man in the right place.

HOLMES-John J. Holmes, treasurer of the Arch Street Theatre, Philadelphia, is on a holiday trip to the White Mountains, St. Lawrence River and Catskills.

PRESCOTT-Marie Prescott left San Franeisco for New York on Monday. She will play the leading part in Dion Boucicault's new sensation drama at Booth's.

McClannin-R. F. McClannin, formerly of the Boston Museum, will make his first appearance in New York as a member of Augustin Daly's company next season.

BOYLE-Anna Boyle will star next season with a company of her own. Anna Lynch, a young actress of Cincinnati, has been engaged to support Miss Boyle.

GEMMILL-W. D. Gemmill, having recovcred from his recent severe illness, has been spending a few days at the Stockton Hotel, Cape May. He has gone to Cohasset.

\$2,950-Aimee opened in San Francisco on Monday, in The Chimes of Normandy, to a \$2,950 house-something wonderful, under the circumstances, for the California.

DELMAR-Jean Delmar, the Josephine of Dickson's Pinafore troupe, is spending the Summer in Indianapolis. In the Fall she will probably be seen as the Little Duke.

MENDUM-Charles A. Mendum, manager of the Arch Street Theatre, Philadelphia, sailed for Europe on Saturday to arrange for the early appearance at the Arch of Salvini and the Vokes.

STEWART-Julia Stewart, who has made the hit of the support in Davy Crockett with Frank Mayo in Liverpool, comes to this country as a member of Sothern's company in September.

CLAYTON-Pretty Estelle Clayton has been engaged as the first walking lady at the Chestnut, Philadelphia, next season. She is now playing Minnie Symperson, in Engaged, at McVicker's, Chicago.

CHOSEN-Atkins Lawrence goes out with Mary Anderson as leading support; Mr. and Mrs. Walcot go with Collier's Union Square company, and Messrs. Dean, Skinner and Wessell go with Fanny Davenport.

PARK-Bolton Winpenny, who has long owned one-half of the property now known as the Park Theatre, Philadelphia, bought the other half, which was owned by Thomas F. Garsed, at Sheriff's sale, last week, for

FRENCH-Little Eva French, "the greatest Eva of them all," is now disengaged, and may be addressed at No. 178 Sixth avenue, New York. The little lady was with Collier's Celebrated Case combination all of

McGeachy-Rosa McGeachy has achieved quite a success at the Madison Square Garden, where she has developed by her singing into quite a favorite. Miss McGeachy is an excellent vocalist, and needs only the opportunity to prove very popular.

BANGS-Geraldine Maye, Harry Eytinge, and Walter Kelley will be members of Mr. Bangs' company, with T. Slater Smith as manager. They will open at the Park Theatre, Boston, and appear afterward at the Arch, Philadelphia.

WRONG-Objectionable editorial gentlemen should not take board at first-class hotels, for by so doing they drive away regular patrons and thus hurt the house. A case in which a gentleman and his wife were compelled to leave the Westminster Hotel brings this to mind.

MEECH-John has arrived after getting left twice on the road-once at Syracuse and once at Schenectady-looking as happy as ever. Phil Lehnen says it is not so that he has engaged a suite of rooms at the Manhattan Beach Hotel. He intends spending the Summer in this city.

MURPHY-Joe Murphy's company for next season includes Mrs. Emma Wilmot, W. M. Ward, Luke Martin, A. Armstrong, Walter Keesler, Robert Honeywood, William A. Sands and John D. Murphy, with Gus Mortimer as business manager. The company has closed for an engagement at the Arch, Philadelphia.

Owens-John E. Owens played the Admiral in Pinafore at the Baltimore Academy last Friday night, in aid of the Winchester Confederate Monument Fund. The house was crowded, about \$2,000 being realized. Mr. Owens was not in good voice, but in his acting freshened the character in many ways, introducing new comedy business and numerous " gags."

FATINITZA-J. H. Russell, business manager of the Fatinitza company, is now busy filling out the next season's work for that company. The company will resume work about the 25th of August, beginning the Fall season at Chicago. Hamilton and Hogan are spending their vacation in their own Summer residences on New York Bay, Miss Winston and her husband, A. H. Bell (stage manager), are at Nantasket Beach, near Boston. Morgan is on the Hudson, and Sallie Reber is at Saratoga.

MURRAY-G.W. Murray, one of the oldest, ablest and best known stage managers in the country, has entered the field at 12 Union Square as an actors' agent, intending to make engagements for managers. Mr. Murray is fully competent, from his long service in the theatres of this country, to render ample satisfaction, and will bring to the transaction of his new duties something much needed-an intimate and thorough knowledge of the capabilities of all the performers for whom he may find engagements.

RENA-Miss Rena, a young and promising actress, who has lately returned from a trip around the world, will accept a prominent position in a good leading combination for the coming season, should a favorable one offer itself; failing in this, she is likely to form a combination with her strong dramas. She has one by Frank Dumont (author of Marked for Life), called Run to Earth; another by Sam Smith (author of Struck Oil) on a mining subject, and said to rival M'liss and The Danites; also Alice, the Shop Girl, a domestic comedy-drama; Hazel Eye, Buffalo Bill, etc. The press and public in Australia and California unite in acknowledgement of Miss Rena's talents. She will be a val uable addition to any organication.

HOW HAVERLY'S PUNY MASTODONS ARE TO BE CRUSHED OUT-100 IN FIRST PART, 100 IN PARADE-100 COUNT 'EM 100.

The pronounced and emphatic success which has attended Haverly's Mastodon Minstrels has not only inspired the envy and stimulated the imitative faculties of his opponents, but has sorely vexed and worried them as well. The organization of Dick Hooley and Simon Quinlin's Megatherians, or semi-centum sloths, on the plan originally thought of by Haverly, further strengthened this feeling. Still, it took no definite shape. One day last week, however, two guests arrived simultaneously at Farmer McKee Rankin's residence on the St. Lawrence River, there to perfect a minstrel troupe which would forever squelch and annihilate Haverly. Rankin received the two strangers with great warmth, and the trio repaired to a grove of chestnut trees, all of which have been raised by Farmer Rankin's own hand. Having assured themselves a couple of hours of uninterrupted conference, Jim Meade, the softest spoken of Farmer Rankin's two visitors, arose to say : "This d-d Haverly is no good. We

must so organize as to crush him out." "Hear, hear!" said Rankin. "Anything

to beat Haverly." "In the first place," said Meade, "we must get a company of not less than 100 people. Then we can 'go for him' in earnest."

A smile lit up Rankin's swarthy face at this, and he looked, so to speak, like an Indian angel.

"Good, noble Jim Meade," he murmured. "What would the stage be without you?"

"Having organized," said Poker Jim, "we can proceed with caution. No capital will be needed [Rankin smiled]; all we will have to do will be to follow up Haverly's route and scoop in the money."

"Good boy!" said Rankin. "The time I have been pra-cursing for has come."

During this colloquy the third man had remained silent and motionless. He retained the outer semblance of a living person, but as for any external movements, it appeared to the onlooker that life was indeed extinct. He had taken no part in the preliminary discussion, but had mutely acquiesced in everything that had been done.

To prevent the reader from being forced to jump to a conclusion, we will say that the mute man was the late Josh Hart, who departed from this life in 1875, and has since appeared only on Thursdays at five cents per copy.

"Haverly," remarked Hart, "is very N. - don't like G. If the d-d ----that he can go to h-,"

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Having delivered himself of this weighty though sententious comment, the others felt at liberty to proceed with the details of the organization.

There will be," said Meade, " 100 in the company. We three will constitute the attraction. The other ninety-seven will fill

"How do you intend to place us, Jim?" inquired Farmer Rankin.

"Why!" said Meade, "Mac, you will be on one end. Josh on the other and I will be interlocutor."

"Stop there !" said Rankin, fiercely. "I don't want to go no further. I'll have nothing to do with it."

Meade and Hart were aghast.

"Why, Mac! what do you mean?" asked Meade tremulously.

"I mean this," said Rankin with firmness. "that I ain't a-going to be any half attraction. If I can't be on both ends I wont be on any.

"But," said Hart, now thoroughly fright ened, "you can't be on both ends. Be reasonable-that's all I'll ask. Remember, it's to beat Haverly."

"Beat nothing. If I can't be on both ends I don't go."

Now everybody knows (the dramatic profession especially) that of the 41,500,695 inhabitants of the United States, Arthur Me-Kee Rankin is at once the most reasonable, the most logical, the most conceding, obliging, pleasant-spoken, yielding, unobdurate, genial, frank, truthful, manly, chivalrous, solvent and domestic. But if he possesses one quality more than another (and, judging from his evidence in a Philadelphia court lately, he possesses nothing), that quality is a vielding disposition. Thus it follows as a matter of course that he vociferated his demand to be on both ends of the minstrel show, not from any desire to be disputatious, but from a spirit almost womanly in its mild and gentler characteristics. Hart and Meade labored for exactly three hours and forty minutes-Canada time-to convince Rankin, but without avail. Thoroughly disheartened and exhausted they were about foregoing the attempt, when Rankin remarked:

"Why don't you two listen to reason. I know who's trying to divide us ; it's Haverly, that ---

Poor Hart, trembling lest the whole project should fall through, went so far as to remove his sealskin coat, while Meade threw down a queer looking pack of cards: "Say, Mac," he explained, "if you ain't satisfied with one end, then go in the middle and I'll take an end."

Rankin felt mollified at this conclusion, and the color which had come and gone to Hart's face now stayed.

"You have a great head, Meade." said Rankin. "No personal differences must stand in the way of Jack Haverly's being erushed."

"No, no, indeed !" said Jonah Josh and Meade in concert.

"As for salaries," said Meade, "they must be low-the company must come cheap !"

"Yes, exactly my sentiments," said Ran kin. "Not to average more than \$9 a week."

"No, you're wrong," said Hart. "I believe in big salaries."

At this point there occurred a dispute which might have ended in a murder had not Meade interfered.

"Gentlemen," he said, "let us understand ourselves.

"We do, we do !" vociferated the others. "You propose, as I understand, to give big salaries," he said turning to Hart. 'Yes," said Hart. "What I mean is to

PROMISE big salaries-not to pay them!" Meade looked pleased. "Why not promise small ones and not

pay them," said Rankin insinuatingly. Before Hart could answer Meade in-

quired: "Why pay any salaries?"

"Why, indeed?" said Hart. "The ac-

This was unanimously agreed to. Hart was made treasurer of the concern and instructed to follow the precedent of his "Chicago" party, which was on the road from August, 1878, to January, 1879, and to pay no salaries under any pretext whatsoever.

To this point all had gone smoothly. The troupe was organized. The matter of salaries was fixed. There was nothing else to be done but to make the route. Stop! Rankin bethought himself of something.

'The troupe must be moral.'

"Yes," said Meade, trying to disguise his face as he spoke, "moral is the word." Hart was sad and silent.

"No immorality, no unchastity. Damn it to h-1!" said Meade, "we can't have no crookedness nohow."

"I like to hear you talk that way," said Farmer Rankin. "It shows that you are not recreant to the cause.'

" Morality be d-d!" said Hart.

Poker Jim Meade became deathly pale. Rankin's hand trembled. The two were for a time speechless. At first they did not know how to proceed against Hart.

"Josh," said Meade, his eyes streaming with tears, "don't talk that way," and the two austere moralists implored Hart not to desert the cause of which they were the recognized upholders.

" Damn Haverly!" said Hart, and presto! all thought of morality was forgotten.

THE ROUTE.

The next point to settle was the route, which at first seemed very easy, but unforeseen circumstances presented themselves.

"Let us begin in Detroit," said Rankin. "Can't be. I have an attachment against me there," said Meade. "Say Cleve-

"I can't go to Cleveland," said Rankin with a growl. "Make it Pittsburg."

-!" shricked Hart. 'I can't go to Pittsburg. I'd be -..... Let's start in Boston."

Rankin shook his head.

'You know I can't play in Boston. How's New York ?" "No; impossible," responded Hart and

Meade in concert. A pause ensued.

"Philadelphia?" suggested Hart. Rankin moved uneasily in his seat, and Meade whistled something from Pinafore, but

they did not answer. "Cincinnati?" said Meade.

" Not possible," said Rankin. "San Francisco," suggested Meade, who was now getting desperate.

Hart sprang to his feet.

" Not much," he said furiously. Silence rested upon the trio. It was quite a picture. Rankin's brow looked like a miniature map of New York City, crossed and furrowed by the Elevated railway improvements. Hart seemed to be relapsing into his post-mortem condition. Meade looked like the ace of spades in a poker pack, only not half so honest.

"I wish Kitten was here," said Rankın, musing.

Meade and Hart exchanged glances. "Say Chicago, Mac," said Hart. Meade protested.

"Can't be. Besides, there's where that d-d -- Haverly is."

"St. Louis?"

Hart shook his head. " Memphis ?"

"Attachmen's," said Rankin.

" Nashville ?"

"Same."

"Little Rock ?" The three smiled in unison.

"You have hit it, Josh?" said Meade. "Hush!" said Hart. "Mr. Rankin is about

to speak." Rankin inquired the name of the Sheriff in

Little Rock. Hart got out a note-book, from which he

"Gilhooly-\$21.46, printing. Settled." "As I thought. We can't go there," said

Rankin, "that's certain." Thus they proceeded throughout the United States. The presence of one of the party, at least, was interdicted in each town.

Finally, Rankin suggested that it was all due to Haverly's confivance. The -

Meade and Hart shared in the sentiment. " How about Canada?" inquired Hart as a final resort.

"I can't go on the mainland," said Ran-

" Nor I," said Meade, feebly.

"Neither am I," said Hart, " but I thought you two might be able to."

There was a tantalizing pause. Each of the three had recourse to his own source of inspiration. Hart looked into a copy of a dramatic paper, Meade fingered a pack of cards, while Rankin nervously handled his Indian weapons.

" Damn THE MIRROR!" said Hart.

"Damn Haverly!" said Rankin. "Damn everybody!" said Meade.

Thus it was that the three friends parted as the sun was setting on the American shore. Everything is fixed for a successful season except the route. Of the 386 theatre or hall proprietors in the United States, Rankin has quarreled and is on bad terms with 290, Hart with 222, and Meade with 71. But one manager exists who has had no trouble with either of them, and he lives in Texas, and don't expect to renew his lease. So the outlook in that direction is not bright. Not one actor in twenty-four would care to engage with Rankin, not one in thirty with Meade, or one in any number with Hart. So from that point of view it is little better.

Meanwhile Haverly continues his Mastodons, unaware of the efforts of Meade, Hart and Rankin to undermine him. There would be a strange appropriateness in Josh Hart being "the end" in a minstrel entertainment, as he has been the end of everything he has touched for the past five years. If the organization of the Aboriginals would be the means of withdrawing these three worthies from circulation, THE MIRROR thinks the dramatic profession would make it its business to find a place for them.

At the time of writing Haverly seems

In Re Charles E. Locke.

Some very exaggerated and very erroneous reports have been circulated about, respecting Charles E. Locke and some of his contracts. They seem to have no better foundation than some unsupported statements of Mike Leavitt, and some palpable untruths disseminated by Josh Hart's San Francisco correspondent. When the Rentz party played at the Bush Street Theatre, San Francisco, Mr. Locke's house, a dispute arose about a matter of about \$350, which Leavitt, as manager of the party, claimed was due him for railroad fares, etc. Though Locke denied the debt, the money was paid by Locke's treasurer, and afterward suit was brought against Leavitt to recover the amount overpaid. Locke got decision and judgment, and Leavitt holds that the money was his rightfully. Whether it was or not, the courts of San Francisco have decided otherwise. It is manifestly unfair to assail Locke's excellent credit on a transaction for which he seems to have every sort of right on his side. The Berger family, it is claimed, are owed some \$600 by Locke. This is not so. All their accounts have been settled satisfactorily, as Fred Berger, who will soon be in town, will show. Mr. Locke is the most enterprising and only really successful manager in San Francisco, a circumstance which furnishes the reason, though not the excuse, for the assaults sought to be made upon

The Currie Case.

The Bar of Marshall, Texas, have spoken. Irritated at the severe comments of the press on the unexpected and surprising continuance of the Currie case, without a trial, the Bar have met and passed resolutions sustaining the official course of Judge A. J. Booty who presided when the continuance was asked and granted. The press' unanimous comment was and is that the assault committed by Currie was cowardly and entirely unprovoked, and the murder one of the most motiveless and brutal on record in criminal

It would not have been natural, under the plain and undisputed facts of the affair-that is, undisputed, save when Currie came before the court for trial these many months after the bloody deed-for the press to have felt and expressed anything but indignation at the Judge's continuance of the case, when the prosecution had its witnesses present, and the defense suddenly swore that five or six of their witnesses to the tragedy were absent. They expected, it was stated, to prove by these witnesses that Currie acted strictly in self-defense. The object of the manœuvre was too apparent not to excite general anger, and all the technical argument of the Marshall Bar will not dissipate that feeling.

The Bar assert, as lawyers, that the Judge acted strictly in accordance with the law as it has been in force in Texas since 1856; that he had no discretion in the matter, and that had he overruled the motion of the prisoner's counsel for a continuance, under the affidavit made by them, and had Currie been convicted, "the case would certainly have been reversed by the Court of Appeals for that reason alone, and at least one year would have elapsed before a trial could have been had that would have been final."

-S. S. Ashe of Gray's Opera House, Houston, Texas, is booking some of the best attractions in the country. The house has been but lately finished, and is one of the prettiest in Texas. He is also arranging dates for - How he should like to get even Marshall, Dennison, Texarkana, and Jeffer son. J. F. Farrell is business manager.

PROFESSIONAL DOINGS.

-Dave Bidwell has been ill-at ease. -Lillie Wilkinson was in town last week.

-C. B. Griste returned to this city July

-Bob Stevens was prostrated by the heat on Tuesday.

-Light operas and comedicttas will be the feature of Daly's season. -McKee Rankin has filled one week's

time with The Danites next season. -The Wieting Opera House, Syracuse, is being thoroughly refitted and refurnished. -George Stanhope will be advance agent

for The Danites combination this season. J. B. Dickson of the Grand Opera House, Indianapolis, arrived in town on Tuesday.

-Jesse Williams is to lead the orchestra of the Colville Folly troupe next season.

-George Clarke will probably be a mem ber of Mr. Boucicault's company at Booth's. -Sept. 29 is the day chosen for the opening of Charles Pope's new St. Louis Theatre.

-Hurricanes is approaching its two hundredth night in London. It is there called

-Pike's Opera House, Cincinnati, opens Sept. 10 with Mahn and Russell's company in Fatinitza.

-Mose Fiske has been engaged for next season at Robinson's Opera House, Cincinnati, as comedian. -Covington, Ky., is going to have a \$75,-

000 opera house. Work on it is to be commenced immediately. -An amateur company played Pinafore last week to a \$1,300 house. No wonder the

times are hard, -P. J. Meade left for Europe yesterday (Wednesday) with his Poker Choir Pinafore

-P. W. Goatcher, scenic artist of the Philadelphia Chestnut, will paint the new

drop curtain for Wallack's. -Boucicault's new sensational play, which is to open the season at Booth's, is finished. Rehearsals will begin Aug. 14.

-Fatinitza will be done at the Broad, Philadelphia, next season. Pretty Belle Mackenzie will play the Princess Lydia.

-George Vandenhoff is engaged in writing a treatise on acting. He is spending the Summer at the Leamington Sanitarium, England.

-Craven Robertson, brother of T. W. Robertson, the dramatist, and of Madge Robertson, died at Aston, near Birmingham, England, last week. -Hartz the Magician, feeling jealous of

that Poker Jim Meade is to manage the latter this season. Rough! -The Dispatch says that J. B. Browne and William Lansing will travel next season

Herrmann, has started the unkind report

in their new and original play, entitled The Twins of Austria; or, The Brand of Cain. -Josephine Perley, who has achieved not a little success as a star in the East, will re-

organize her company for next year, starring over the same circuit early in September. -Rose Massey returned to London on Saturday to fulfill an engagement just made at the Princess Theatre, London. She had

been here three weeks and intended to stay. -Dudley McAdow has been engaged as advance agent for the John A. Stevens Unknown combination, Kit Clarke having taken the advance for Mme. Rentz's Female Min-

Woop-N. S. Wood has made quite a hit at the Olympic, Brooklyn, in his play, The Boy 'Detective, this week. Business has been very good. Mr. Wood closes Saturday

-Nick Long received an offer from the manager of the Mestaver-Harrison Tourists party to go East, but upon receipt of a onesided, cast-iron contract he telegraphed his refusal of the offer. -W. E. Morgan, leader of the orchestra,

and Nannie Harold, walking lady, with the Annie Pixley M'liss company last season, and who will be with the same organization the coming one, are resting at their home in Philadelphia. -The principal members of the Boston

Theatre company have been re-engaged for next season, except Anna Story and Horace Lewis. Louis James does not return as leading man, and W. E. Sheridan is spoken of to fill the vacancy.

-Bartley Campbell 18 putting the finish ing touches on the last act of his new play, My Partner, which he has written for Louis Aldrich and Charley Parsloe. It is pronounced superior to The Danites, and is in Campbell's best vein.

-N.S. Wood has had an offer to appear at McVicker's, Chicago, as Anatole (the part in which he made a hit at Wallack's last season) in A Scrap of Paper. Mr. Wood has submitted his terms, and the chances are; that they will be accepted.

-Among the attractions already booked for the Richmond Theatre next season are the Florences, Frank Frayne, Milton Nobles, Emma Abbott troupe, Fanny Davenport, Union Square company, Maggie Mitchell, Eliza Weathersby's Froliques, Rice Evangeline company, Adelaide Neilson, Alice Oates company, Frank Bangs, Fatinitza opera company, Lawrence Barrett, Lilliputian troupe and four Pinafore parties. | year's position at Wallack's

-Allen's Minstrels, begin their season Ser 15 at Robinson's Opera House, Cincinnati. The troupe includes Dave Roed, Delchanty and Hengler, Little Mac, A. R. Carrington, Billy Robinson, Billy Bryant, and probably Billy Sweatnam and Frank Moran.

-It is significant that while Lester Wallack was playing to empty benches at the California Theatre, Denman Thompson with his honest, homely Joshua Whitcomb was packing the Bush and turning people away every night. This is not the result of critics writing up or critics writing down, but a legitimate success, honestly and deservedly won.

-Among the people thus far engaged with Carneross' Minstrels for next season, besides J. L. Carnerors, are Carl Rudolph, Fred Walz, L. C. Mettler, and Mr. Evans. Hughey Dougherty and E. N. Slocum will also be members of the company. Mr. Carneross and J. T. Donnelly were in New York last week.

-The Grenville combination are organizing a company to take the road early in September with a piece written expressly for them by Marlton Downing and L. . H. Weeks. It is of a serio-comic order, and with the ability of the star who will sustain the burden of the play, cannot fail to prove an attractive production.

-Among the attractions booked at Pike's Opera House, Cincinnati, are J. W. Collier's Banker's Daughter combination, Joe Jefferson, Salsbury's Troubadours, Adelaide Neilson, Rice Evangeline company, Mapleson's Opera company, Emma Abbott Opera company, and Mary Anderson, During the month of January a stock company will be engaged to produce, among other novelties, Mr. Nunez's own drama, Saints and Sinners, which will, however, be brought out previ-

ously elsewhere. -There was a meeting of the business managers and agents of the traveling organizations for next season, at the Westminster Hotel at 2 o'clock p.m., Monday. Twenty-two of the principal companies were represented, and after a most harmonious meeting a committee was formed to draught a constitution and by-laws, looking to the formation of a permanent organization, which cannot but result in good, both to themselves and the parties they represent. The above gentlemen are indebted to the proprietor of the Westminster and to Mr. Charles Pratt for courtesies extended to them.

-The opening piece which A. M. Palmer has arranged at the Union Square is the London version of L'Assommoir (Drink). There is some prospective litigation ab it. Mr. Daly holds all the rights to L'Assommoir in America, by direct purchase from the French authors. Mr. Palmer claims to have the right to the English version. In the case of Rose Michel, the position of the parties was just opposite, as Mr. Palmer held the French and Mr. Daly the English right. The courts decided for Mr. Palmer, at furnished a precedent which will hold against him in the case of L'Assommoir;

-Let it not be said bereafter that an American artist has never been able to gain appreciation in London. At length an American actor, fresh from American fields, has overcome the frigid Britisher and is attracting immense crowds to all his performan We refer, of course, to Tabor DeWitless Talmage, well known throughout the United States as the greatest living actor, whose exhibition at the Tabernacle Opera House, Brooklyn, has been running to immense be iness for several years past.

Bootн's-Mr. Boucicault is making several handsome improvements in the auditorium of Booth's. Four rows of parquet seats have been removed and the stage has been enlarged to that extent. The front seats will be richly upholstered arm-chairs in cherry velvet, surrounded by an ornamental ballustrade. A. J. Billings, Dominick Murray, Ada Gilman, Marie Prescott, John Brougham, Mrs. E. L. Davenport, and Mr. John Clayton will be included in the company.

BROAD-The full list of engagements at the Broad Street, Philadelphia, so far as made, are as follows: Edwin Booth, Joseph Jefferson, E. A. Sothern, the Max Maretsek Grand English Opera company, Prof. Herrmann, Nat Goodwin and Eliza Weathersby's Froliques, John S. Clarke, Barney Macauley, Gilbert and Sullivan, and the Maurice Grau French Opera troupe, with Victor Capoul and Paola Marie. During the Gilbert-Sullivan engagement those favorite composers will bring out their new opera and Pinafore, Mr. Sullivan leading the orchestra. The season opens early in September.

Nobles-Milton Nobles' company as far as engaged for next season will include: Fanny Lewis Burt, Alice Baldwin, Josie Langley, E. L. Mortimer, Burton Adams, Thomas E. Jackson, John H. Ready, J. W. Gardner, W. C. Anderson, and Max Febrmann. Nobles has purchased a yacht which he has christened the Thalia. On board of this vessel, he will accumulate health and strength during the Summer.

DYAS-It is not impossible that Ada Dyas may be the leading lady at the Philadelphia Chestnut next season, as she has not yet signed with Wallack, and does not appear to have fully made up her mind to go there. Rose Coghlan is so displeased with her San Francisco engagement that she thinks seriously of returning to New York, 31 impossible that she will resume her last

MUSINGS OF THE CAS-MAN.

The young society man who hangs on the skirts of the dramatic profession is a strange and ambiguous creature.

He rejoices in the society of actors and actresses, and still he manages to retain whatever position he may have among his Murray Hill circle of acquaintance.

His plans of operation are multifarious, and often ingenious.

Remarkable in a being possessed of such infinitesimally infinitesimal quality of intellect.

Usually he commences by going to the theatre and becoming what is technically termed "mashed" on one of the pretty ballet girls, or sometimes a principal.

The next move is to send uightly, for a week, more or less, as the occasion demands, a basket of flowers to the object of his admiration, bearing a card, on which he has with great cunning written a fictitious name. When he thinks he has sufficiently beflowered her, he indites upon a half quire of cream note burning sentences, teening with extravagant metaphors and poetic similes, couched in language at once profuse and gushing, and finishes by begging the invaluable boon of her acquaintance.

A messenger boy delivers this effusion at the stage door, while Adonis waits behind the friendly shadow of a telegraph pole opposite, his heart beating with alternate fear and hope.

After some delay the boy returns with the reply, "No answer."

Does Adonis give way to discouragement? Not he.

He waits, with frequent excursions to a neighboring saloon for the purpose of restoring fleeting patience, until the performance is over and his fair Dulcinea emerges from the dingy stage entrance, bundled in wraps, and with the make-up not entirely removed from her cheeks, eyes and eyebrows.

By the bye, it always strikes me as uncommonly strange that an actress scarcely ever removes all the paint from her face after a performance.

Some tell-tale traces always remain.

She seems so unconscious of it, too, and excuses herself on the plea of lack of water, or if Winter, the bursting and freezing of

Just as if she hadn't a box of cold cream or stick of cocoa lying unused on her dressing table!

To return to our young man.

He follows the lady to some quiet, unfashionable, street. She enters an unpretentious house.

He notes carefully the number and the little pasteboard sign displayed just outside the door, bearing this legend:

ROOMS TO LET,
WITH OR WITHOUT BOARD.
INQUIRE WITHIN.

The next day, muffled in a long ulster, he rings the bell of this house and inquires for board. Offering proper credentials, he engages a room for the week.

Though he is constantly on the watch, he is not able to catch even a glimpse of his charmer. She does not appear in the parlor, or at the public table, her meals being sent to her room.

He becomes thoroughly disgusted, is obliged to test daily the awful mysteries of indigestible boarding-house cookery for the first time in his inexperienced life. His absence from the paternal roof also causes comment of a disagreeable character from his family. But having gone thus far, he is loth to retreat.

At last, driven to desperation, he bribes a servant who is about taking a meal on a tray to the lady's room, and donning the waiter's jacket and apron, takes his burden, and ascends to the actress' room.

Having deposited his tray he quickly unfolds himself and his object to the amusement and astonishment of the lady, who is somewhat disposed in favor of the young man by reason of his sheer persistence and gentlemanly appearance. She relents, and after all his pains he is rewarded by her acquaintance.

His bagatelle finished, what has he gained? Why should he prefer the acquaintance of a somewhat pretty, but not particularly talented actress, rather than that of all the society belies he has met?

This question has puzzled me, I confess, for a long time; but I think I have found the correct solution. It is this:

To be seen by his gentlemen friends in company with a favorite actress, gives him importance in his set; it is inexpressibly pleasant to him to talk lightly of her to them; to take her to dine at the Brunswick or at Manhattan Beach, and boast of it afterward with insinuating glibness, and finally to have the flattering consciousness that he is the preferred of the many who applaud and admire her.

In short, shallow as it may seem, it is pleasing to his own self-love and vanity.

And why does the actress gratify this conceit? some one asks.

Simply because she deems his acquaintance beneficial, securing to her society friends and supporters.

. She is mistaken. I have yet to see the young fellow who would voluntarily injure his own position, as her friend, introducing other young men to her he guards so jeal-

Nine cases out of ten, while he is perfectly houorable in his friendship, he would scout tine Nilsson.

the idea of ever making her his wife. Friendship to him is enough—marriage would be ridiculous.

Professional ladies, beware of the young society man, with his well-bred air and exquisite dressing! The young snob cannot by any possible means benefit you, and he may, on the other hand, do you a great deal of harm.

The Gas-Man

Barrett's "New Play."

A correspondent writing a private letter from San Francisco concerning the New Play of Lawrence Barrett, says:

You ask me what I think of Barrett's A New Play, and if it will run the season out; and ask because you expect to have a position offered you in the company. Now, first, you know I am not a critic, and therefore doubt my own judgment about a play; but this much to start with: Mr. J. M. Hill has effected an arrangement with Mr. Barrett for two years, to run this new piece. Mr. Hill is the successful manager of Denman Thompson. He has plenty of money and unquestionable ability as a manager, so that portion of your letter is answered in a few words, and you or any one else may consider it a lucky engagement when you sign with J. M. Hill. About its "running the season out" depends, in my judgment, upon the nature of the contract. If J. M. Hill has agreed to run this one piece for two years, he will do it no matter what the receipts may be. But if it is a business speculation, as we have a right to suppose, then it will depend on the business; and if the latter is the ease I do not think it will run the season out. Now when I say this it is against the judgment of all the boys-critics, managers and all. Messrs, Col. Barnes of the Call. Densmore of the Bulletin, and Sumner of the Argonaut, three of the best critics in this or any other country, are loud in its praise, as in fact are all the writers in the city, who with one voice say it is a great success. Again, from a financial standpoint, here I am all wrong, for the piece, from a very bad start, pulled the business up to \$1,300 a performance; with the single exception of Boucicault's first week, by far the best business at the California this season. The last three performances (one a matinee), I have reason to believe, was over \$4,000. You think, of course, that I have assurance to presume in the face of these facts to say that the thing will not do, but in my judgment it is a very heavy, talky play, without a line of comedy. It is a pretty story told in the most charming language, and recited by the prince of readers-Lawrence Barrett. It is three acts of blank verse, the very essence of poetry and measure. Some will tell you the language is equal to Skakespeare. When this is all said I have to stop and declare that these thing do not necessarily make a good play, for the Man o' Airlie has all these qualities."

"The Forty-Niners."

261 MACON STREET, BROOKLYN, N. Y. JULY 10, 1879.

TO THE EDITOR OF THE MIRROR:

I deem it only just to myself to correct a misstatement made by your Jersey City correspondent in regard to my drama. The '49-ers, which I performed there sore two weeks ago. The gentleman states that I owe the origin of my play to two other well-known pieces—Davy Crockett and The Danites—which I am forced to admit is a great surprise to me.

In the first place, I have never had the pleasure of witnessing Davy Crockett, and as far as my knowledge of it goes, it may be a direct plagiarism upon The Black Crook, for its motive, characters or situations are as a sealed book to me. So much for the first

In the second place, I might remark that this gentleman, who does not state that he THINKS The '49-ers a plagiarism, but openly denounces it as such—would do well to turn back to the date of issue of my story, "Meg; or, the Sunlight of the Sierras" (from which The 49-ers is dramatized), before he again mentions plagiarism from The Danites. He will find it September, 1870—somewhat before Joaquin Miller's play was thought of upon the stage, however much it may have existed in the author's brain.

If the likeness between the two exists in the mere fact of a woman donning male attire, then we might be tempted to fancy Sheridan's Love a plagiarism upon The Danites also (for the critic is regardless, if not ignorant, of the first born of the two issues which he quotes); and while I thank him for stating that the play contains a number of powerful melodramatic situations, I must remind him that he has been otherwise unjust. Regarding Davy Crockett I can say nothing ; but among my company are people who have acted in it and cannot perceive the similarity. If your critic will point out the likeness, I will at once make such alterations as will effectually ease his mind upon that point.

And now, having given publicity to an unjust criticism, I trust, like the boy in the school-fight, you will see "fair play on both sides."

Once more thanking you for what may have been good in your notice, and begging pardon for encroaching so long upon your valuable time, I remain yours,

THOMAS W. HANSHEW

According to a private dispatch from London, Candidus, the Philadelphia tenor, has achieved a great success as Lohengrin at Her Majesty's Theatre, to the Elsa of Christine Vilsson

Sara Bernhardt's Resignation.

Sara Bernhardt has forwarded to the administration of the Comedie Francaise her resignation as societaire and member of the company of artists. No one who has observed the manner in which Mlle. Bernhardt has violated the professional dignity of the great company of which she is so great an ornament, and the scandal which she has caused in London and in Paris, can be surprised. In a letter addressed by the actress to M. Albert Wolff, the dramatic critic of the

Paris Figaro, she says: "And you, too, my dear M. Wolff, believe in such ridiculous nonsense! Who has given you such information? Yes, you are my friend, for, despite all the falsities that people have told you, you have still a little kindness. Well, I give you my word of honor that I have never dressed as a man here in London; I have not even brought my male costume. I give the most formal denial to this mistatement. I have been only once to the little exhibition that I have given; once only, and that was on the day when I issued a few private invitations; no one, therefore, has paid a shilling to see me. I play in private society, it is true, but you are well aware that I am one of the least paid of the societaires of the Comedie. I have, therefore, the right to make up, to

some extent, the difference.' "I exhibit sixteen pictures and eight articles of sculpture. This is also true, but as I have brought them to sell, it is pretty certain that I must show them. As to the respect due to the house of Moliere, my dear M. Wolff, I profess to entertain it more than any one whatever, for I am incapable of inventing such calumnies to kill one of his standardbearers. Now, if the foolish tales that are told of me weary the Parisians, and they determine, as you give me reason to fear, to give me an unfavorable reception, I do not wish to induce any one to commit such a cowardly act, and I will give in my resignation to the Comedie. If the mhabitants of London, justly irritated by the reports spread about me, are tired of me, and resolve to turn their kindness into hatred. I beg of the Comedie to allow me to quit England, to spare it the pain of finding a societaire hissed and hooted. I send you this letter by telegraph. The value I set on public opinion gives me the right to indulge this whim. I beg of you, my dear M. Wolff, to accord to my letter the same honor that you have given to the calumnies of my enemies, I cordially shake SARA BERNHARDT." hands with you.

Commenting on this letter, M. Wolff says: This dispatch was evidently written under the influence of great emotion; it is the cry from the heart of an intelligent woman who feels the ground trembling under her feet. But she has singularly exaggerated the meaning of my article. If it could have caused Mile. Sara Bernhardt to be badly received by the public on her return to Paris, it would never have been written. She has nothing of the sort to apprehend; her talent as a dramatic artist ensures her pardon for all her pranks. Whenever she reappears before the Parisian public the return of their prodigal child will be feted with plauditsthat is certain. The Comedie Française, besides, would not allow Mile, Sara Bernhardt to leave it, either at London or at Paris, and I think that the worthy artist, after calm reflection, will no longer entertain such an idea: she knows as well as we do that she can nowhere find a public more disposed to fete her than that which constitutes her escort at Paris."

V Opituary.

George W. H. Griffin, an old-time negro minstrel and latterly manager of the Theatre Comique, died at his residence, No. 216 Smith street, Brooklyn, on Friday last of consumption. He was a native of Gloncester, Mass., where he was born on March 21, 1829. At the age of fourteen he manifested a taste for music and dancing that proved irrepressible, and at the age of twenty-one he entered the minstrel profession as one of the Boston Harmonists, and afterward joined Gray's Warblers. He was also a member of Jerry Bryant's first minstrel troupe, and in 1853 joined Wood's Minstrels, and for many seasons he sang with George Christy at No. 444 Broadway. In 1858 he went West with Mr. Simon Quinlin's present partner, and there became also a great favorite. On his return here he had a minstrel entertainment in Niblo's saloon, connected with Niblo's Theatre. He then appeared at Hooley's Opera House, Brooklyn, and at the same time was leading the church choir at the Middle Reformed Church, in Harrison street, Brooklyn, and was there liked and respected as in his profession Since then he has ap peared with all the principal minstrel organizations in the country. He occupied the position of interlocutor with great credit in Dan Bryant's company for quite a time, and was a fluent, easy and agreeable speaker. During the last season, as business manager of Harrigan and Hart's Theatre Comique, by his business tact and unvarying urbanity he won many friends. Among his musical compositions are: "I'm Lonely To-Night," "My Greenwood Home," "I really Shall Expire," "Tell Me, Little Twinkling Star," "Adilaide," and "Not a Star From Our Flag." Mr. Griffin was a member of the Order of Elks, He leaves a wife and two children.

Miss Skuse, harpist of Tute's Minstrels, has obtained \$200 damages in a breach of promise suit at Manchester, against Mr. Bleakley, part proprietor of the Star Music Hall in that city.

THE VARIETY STAGE.

TONY PASTOR'S.

There has been an improvement in the quality of the entertainment offered at Tony Pastor's this week. A fair house, which increased on Tuesday, was present on Monday to see a really good bill of variety attractions. The programme opened with Story and De Courcy in the antique sketch of Our Old Virginia Home. This team affords a good contrast. Story is a good performer, De Courcy a bad one. Matt Green, formerly a contortionist in the saw-dust arena, followed in some feats of skill, and then came Emma Hoffman, called on the bills the "supremely lovingly serio-comic vocalist." This is a lie. Miss Hoffman was formerly a very fair singer and a very prepossessing young woman, but she has lost her voice, and become stout?" nigh onto deformity." In this, however, Miss Hoffman does not differ from serio-comics generally, as the case of Lillie Hall, Nully Pieris, Jenny Engel, or Carrie Lavarnie shows. But Miss Hoffman's selections of songs would indicate that if she has advanced in any other particulars, she has remained stationary in this one, for her medley included such venerable antiquities as " My Grandfather's Clock," and the variety "Kiss Song," which Noah interdicted from the Ark when he got his commission as commander of the craft. Following the "supremely lovingly" Emma comes Prof. Steen, an excellent magician, whose "patter" smacks something of the rustic cross-roads. In conjunction with Mlle. Addie, he gave some really remarkable examples of Heller's second-sight mystery. It was really well done and will repay a visit. Fred Roberts sings some good English typical songs; Alice Somers, a pupil of Bobby Newcomb's, dances in a way to cast great credit on her instructor, and Wood and Mack play the banjo and bones. Those clever teams - Pettingill, Gale, Daly and Hoey, the American 4-are seen in their dances. These performers are young in years, but tried in ability. Hoey's unitations are excellent. The American 4's act is a good one. Frank Bush follows in his inevitable Hebrew imitations. They are played out. Frank must give something new if he expects to retain any of his former popularity. He is a good performer, but his lack of originality is much against him. After Bush comes the event of the eveningthe shooting of Loyal from a cannon. This is done by means of aspring. Loyal is hurled what a pity some of the bad variety "hams" could not be as easily "fired "-a distance of twelve feet. He is caught by Ella Zaila. The shooting is done fairly, but on Monday night nearly twenty-five minutes were occupied in getting the apparatus in position. As the shooting does not last a half a second this is too long a time. Ella is a good gymnast, and does some quite daring feats. Patrons of Tony Pastor's will be pleased to know that the orchestra has been increased from three to eight pieces. The attractions of the entertainment have mereased in similar

HARRY MINER'S.

Gus Williams' Pinafore, as presented at this popular house, is a reproduction of that burlesque as given at Tony Pastor's theatre last Winter. Several alleged "new features" have been introduced, but it cannot be said that any material improvement has been made-on the contrary, the present representation is inferior in many respects to that of the tormer. Especially is this seen in two of the principal characters-Josephine and Ralph Rackstraw. Louise Montague's rendition of the part of the Captain's pretty daughter is a creditable piece of work, but she has mistaken her purpose if the intention of the author of the burlesque, as presented here, has been to produce a parody. Bobby Newcomb as Ralph is also sadly deficient; he possesses a melodious voice, well enough adapted for his "neat" song-and dance parts, but not strong enough to meet the requirements of Ralph's beautiful solos. Gus Williams' Sir Joseph, however, is so irresistably funny that, after all, the other parts seem to serve merely as support. In the olio for the present week, Fannie Beane and Charles Gilday appear in the popular sketch, The Pic-Nic: Emerson and Clark make their first appearance in their breakneck songs and dances; Healy, Brussill and Ella Saunders, the "American Triple Alliance," may be seen in their specialties; Charles Fostelle, the popular burlesque artist, furnishes his grotesque performance; Frank Budworth appears in his specialties, and as Buttercup in Pinafore; the Standard Quartet has been engaged for the week; Louis Robie appears in various parts as usual, as also do Dora Graham and A. H. Sheldon. The recent improvement in ventilation has made this one of the coolest resorts in the city.

THE LONDON.

Murphy's sketch, The Christening, now running at this theatre, has many incidents that savor of the Mulligan Guard Ballhardly important enough to be called a direct imitation of that wonderful production, yet plainly discernible to one who has ever witnessed it. The Christening, however, is successful, and is drawing in conjunction with H-ear M-e S-hout Pinafore. It would be difficult to write with any degree of satisfaction upon this burlesque, presenting as it does such a melange of nonsense so roughly thrown together that there seems be no beginning and no end. It has, however, pleased the patrons of the London to a certain extent, and will continue as the

chief attraction. Jacques Kruger, the author of the London's Pinafore, presents a new sketch this week called The New Phonograph, which is duly appreciated; Georgie Melnotte appears in songs, medleys, etc.; Frank Jones and Alice Montague, in their great act, Musical Mixtures, in which they introduce soles and imitation on various instruments; Lillie Howard, in a choice selection of vocal gems; Murphy and Shannon, the original German team, appear in their Dutch specialty, the Wiertzburg Volunteers, introducing medleys, local hits, etc.; Prof. A. W. Sawyer will perform some difficult operatic selections on the Copophone, and the musical burlesque of Pinafore concludes the entertainment.

VOLKS GARDEN.

The burlesque on Pinafore offered at this house during the past week proved a dismal failure and was very sensibly withdrawn. This week the Carrolls appear in their version of the well-worn sketch, called Niches from Nature, during the rendition of which they introduce selections from La Grand Duchesse, in French, the Water Mill and Little Jim, the Irish Mimics, and other specialties; the old favorite, J. W. McAndrews, the great Watermelon Man, who introduces an original sketch; Bonnie Runnells, one of the youngest Teutonic artists in the profession, and very successful as a 'dialect humorist: the Grinnells, the musical sketch artists, will appear in a new act written expressly for them; James D. Roome, the wittiest and funniest of all banjoists; Fannie V. Rey nolds, the popular balladist; Georgie Lingard has been re-engaged, and will render her best songs; John Morrissey, the burntcork man; Minnie Clyde, the vocalist, and Sam Norman, who appears to great advantage in his own specialties.

The Original Coupeau of "L'Assommoir."

Gil-Naza, the Coupeau of L'Assommoir in Paris (whose real name is Chaponlade), seems to have been born and educated for the part which was to bring him fame and fortune. He was born in Paris in 1823, of humble parents, and first earned his living as a gilder. He was a frequent attendant at the theatres of the Boulevard of Crime, where his favorite actor was Frederic Lemaitre, in whose footsteps he determined to follow. His first engagement was at the fair of St. Laurent, where he figured in the "parade" in front of the booths, and received more kicks than halfpence. He soon got tired of this and similar engagements, and became a debardear at Ivry, a carrier of sand, a porter, and filled other humble appointments. He then went to Holland, and thence to Brussels, where he established a reputation as a singer of chansonnettes, and also as a dentist! He made money, however-30,000 francs, accumulated sou by sou. With this money he built himself a theatre, which is now worth half a million. Here for fifteen years he was a great favorite, steadily pursuing and studying his art. But the desire to return to Paris and create a great part never left him. He arrived in Paris, offered himself to the manager of the Odean, who at once engaged him on the condition that he should receive no salary. Here he remained till he became Coupeau. For off the stage he is Coupeau still, hau: ting the "eccentric quarters," observing always, and finding something new every day. He is an excellent plumber. He is very simple in his habits, never smokes, nor drinks anything but light wine, and takes but one meal in the day-at 2 o'clock. He lives literally in a garret, for which he pays 320 francs (\$64) a year, and is much respected for his simple piety, honesty and industry. All the money he makes goes to his theatre in Brussels.

Declined With Thanks.

St. Louis, July 12, 1879. Editor of The Mirror:

Dear Sir: — Having lately written a libretto for a comic operetta, a la Pinafore, I would ask you whether you would publish a synopsis of it as news to your readers. It will occupy about two and a half columns. I'll forward \$10 for trouble if you insert it. That is all I can at present afford to pay. If I should realize anything reasonable out of it, I'll remember you substantially. If acceptable, let me know at once. If you wish to insert it, let me know in what issue it will come in.

[No. We will not publish for \$10 the synopsis of anything in the least resembling H. M. S. Pinafore. Two and a half columns in The Mirror, at current advertising rates, will cost our St. Louis correspondent just \$52. Ordinarily we would charge extra for Pinafore. Our correspondent's offer to remember us substantially we appreciate; but what has led him to imagine that we could ignore the rights of our readers for a paltry \$10?—Ep. Mirror.

"Horzever Could We Do It ?"

NEW YORK, July 16, 1879. EDITOR NEW YORK MIRROR:

Under the head of "A Queer Route," in your last issue, your reference to time made at Albany, Sept. 1; Portland, Me., Sept. 25; Syracuse, Oct. 26—by us, is a gross error, if it was intended to be chronicled as a fact. If not, it bears no even slight likeness to wit—being an impossible case.

Please do not mix our names up with such

statements. Respectfully yours,
WALL & HANLEY.

Charles Coghlan will open in September at the Court Theatre, London.

DION BOUCICAULT AT HOME.

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BY ANNIE WAKEMAN.

It is difficult to associate Boucleault, the entleman, in his elegant apartments, with onn, the vagabond, in his rude cabin. Here an illustration of his theory; it is Conn we ee on the stage, not Boucicault. Most perons are familiar with Mr. Boucicault's apearance in private life. To those who are ot we say that he is a medium-sized, pleasnt-faced gentleman of rather mediocre peronal attractions. His face is rosy, and he as a keen, merry eye. His eyes, in fact, are his chief personal attraction, and in their changing expression we can recall Conn to our vision. Stuart Robson, the comedian, in speaking of his baldness, sagely remarks as a clincher to further argument : "Shaks pere was bald, so is Boucicault. All three of us fellows bald !" Such is the case, and Mr. Boucicault's thin locks are becoming quite gray. His head, however, is massive, and looking at it you forget that he is not of tall stature, its size alone conveying the idea of greater proportions. In manner he is cordial and friendly, putting his visitor instantly at ease. To obtain an audience with Mr. Boucieault, provided the visit is not suggested by idle cusiosity, is an object easily attained. In his appointments he displays to the utmost his elegant tastes. The room in which he receives his visitors is one of a luxurious suite, of which it is drawingroom, reception-room, library, study and breakfast-room all in onc-a large room with On one side a log fire crackles cheerily,

and surrounding the fireplace is an inclined padded foot rest. A tiny kettle steams away on the fire, the little china tea urn being frequently replenished from its contents. To those who have seen Conn in the presence of the priest, the sight of Mr. Boucicault, the gentleman and scholar, at his 11 o'clock breakfast, is no less a study. The breakfast service is of quaintly decorated china, as thin as an egg shell. In nothing is a man's personality so much betrayed as in his surroundings. Every article of furniture seems to breathe eloquently of the tastes and habits of the owner. A choice library of books lines one side of the room. On the walls are valuable paintings. There are also disposed about the room, in picturesque confusion, a number of bronzes and statuettes. A handsome upright piano stands in one corner, and there are ebony chests of drawers and oriental fire screens. On the floor are a number of soft fur rugs. A sideboard is placed at one side of the room, where one notices in the cut glass decanters rich old wines. A half-dozen gold thimbles, of good size, are ranged about the wines with the inscription, "A tailor's thimble." Mr. Boucicault being a very hospitable gentleman, will ere long invite his visitor to try a "thimbleful.

To chat with Mr. Boucieault over his breakfast is to know him as he is not generally known to the world. His kindness of heart is exemplified in a thousand ways. If you have gone into his presence believing him to be an unscrupulous and dishonest man, or a plagiarist in his writings, you will surely, if you yield to your convictions, leave him convinced that you were all wrong. You see a quiet scholar, with a world of fun and sentiment, and feel that it is not flattery to denominate Mr. Boucieault a thoroughly true Irish gentleman. Sometimes he talks in a bitter vein, but it is only when shams are discussed. He despises pretence, and enjoys getting at the root of things and of help. He, unlike the majority of successful struggles of others. In response to an inquiry as to how he found time to grant an audience to all the people who desired one, he replied:

"Why I have time to see and help anyone who has youth, poverty, and brains. A helping hand extended at the right moment is many times all one needs. To such I say, if I can help you I will, for there is one crime the world never forgives-failure; one virtue it always applauds-success." This latter was uttered with an ironical little inflection of voice.

"I have tried," said Mr. Boucicault, " to elevate the drama. This has been the work of my life. Many obstacles have attended it, and the results have not always been satisfactory; but I propose to keep on. People wonder how I find time to write with so many interruptions. Why I wrote a good part of The Shaughraun during the visits of people. A few slips of paper before me, I jotted down a line here and there, helping to make up the whole. I've so disciplined my mind that I can take up my manuscript and go on without difficulty from where I left off hours before, just as I can take up new chapter in a book which I've been ob'. I temporarily

to put aside." A merry smile overspread his face as he alluded to traits of character peculiar to his guests he had taken notes of while chatting with them on miscellaneous themes. Alluding to the verdict of many who had written against him, he said he did not always see articles written about him in consequence of his busy life. He did not want it to be supposed, however, that he was indifferent to

" On the contrary," said he, putting down his delicate blue-flowered cup, " I am one of that is written about me is done because it is | that the picture was that of an angel, but | three years.

cault is a knave because he thinks it will add to the sale of his paper to say so, I am indifferent to his criticism. But if a man says I am a knave," and here the twinkling eyes grew earnest and sad, "and believes in his heart that he speaks the truth, I will at once invite that man to my chambers and endeavor to convince him that I am an honest man. If he was sincere in his opinion it would give me a sharp heart-pang."

Mr. Boucieault expressed the belief that there was about to dawn a revolution in dramatic circles: that the time is coming when merit will have a better chance: that many of the popular artists of to-day will prove to be a mushroom growth and give place to men and women of talent and culture, to whom the profession would mean more than the amusement of idle hours. He regretted the absence of a school of dramatic art, stigmatizing in unmeasured terms the prevalent system of "snap companies," which has reduced to two in number the regular stock companies in New York City alone. He expressed his opinion that another year would witness a change in the increase of stock companies throughout the country; that to be a good artist in a stock company would be a greater honor than to be a star.

The whole impression conveyed by Boucicault is that he is a hard-working, conscientions author, who has dedicated his life to a noble ambition in the vast field of dramatic literature. In each one of his plays he carries out some poetic fancy. In Belle Lamar, when the curtain discloses to view a Umon Irish picket on duty singing a favorite Irish air; as the sound dies away the voice of a rebel picket is heard from the opposite shore singing the plaintive melody of " Maryland, my Maryland." In this drama, although treading on delicate ground, the dramatist handles his theme with masterly care, offending neither side, but portraying all that is sweetest and truest in each. "It is the one touch of nature that makes the whole world kin.'

In Rip Van Winkle we are touched with the many broken resolves of poor old Rip. We are so sorry for him when he says, again and again, he will drink once more and "then swear off." He is such a jolly old fellow, so full of gentleness: he tries so hard, and he is always such a failure. His return to his native village after his twenty years'sleep is more eloquent than half the sermons extant. But why multiply instances of Boucicault's wonderful power? Their name is legion. During the lifetime of a great man he is seldom properly appreciated. It will be reserved for our children to wonder and revere him. We are so inclined to criticise small failures, that we forget great suc-

One leaves the presence of Mr. Boucicault as his fervent admirer; and so charming is his manner that each one hugs to his heart the fancy that he alone has entered within the circle of Mr. Boucicault's most intimate friends.

And, if Mr. Boucicault should himself be asked what he has to say to my library-arrangement of his life he would doubtless adopt the reply of Conn to the priest, when the latter says:

"Well, haven't you a word to say for your-

"Divil a one, your rivirence."

Not an Angel's Father.

Willie Edouin, the popular comedian of the Rice Surprise Party, is notoriously not a motives. When he sees real talent he is handsome man. His wife, the graceful and quick to encourage it and extend practical | talented Alice Atherton of the stage, is generally conceded to be one of the hands people, has not forgotten his own early strug- women before the American footlights. Forgles, and knows how to sympathize with the | tunately for their two children they inherit the beauty of the mother, heightened by the freshness of babyhood, even while they dis play in a measure the promise of that force and energy of mind which are character- tire failure, the Life of an Actress and the istic of the father. The elder of these children, little May, who has already made her mark upon the stage records as Jenny Wren in Babes in the Wood, was photographed by Mora two years ago, when she was but two years and a half old, in the character of a cherub. As over twenty thousand of these pictures have been sold, it is probably familiar to the public. It represents the little babe with angel wings, and is called "Angela." As the name of the original has never been attached to the photograph, it has generally been supposed to be an ideal subject, or the production by photography of some old painting. This fact led to a very humorous scene in New Haven, when Edouin was playing in that city. Attracted by this picture of his little one prominently displayed in the window of a bookstore mainly devoted to the sale of religious publications, the comedian, with pride, asked for a copy of "that picture of my child." The bookseller, a man having every appearance of being an excellent exporter, gazed at his questioner in blank dismay, and in answer to his look the comedian pointed out the picture called "Angela" already alluded to, and repeated what he had said that he was the father of the original. The gentleman behind the counter, always ready to check irreverence, at once informed Edouin that his remark was the contrary of humorous and had a decided leaning toward the

popular to abuse me. If a man says Bouci- firmly maintained that he was its father. At this remark the bookseller delivering a warning as to the final determination of scoffers, retired to the lower part of the store, leaving the angry and baffled comedian in no pleas ant frame of mind, first because his word had been doubted, second because his child's name was not upon the photograph, and last because his personal appearance was so decidedly against the suspicion of his being the father of an angel.

Mapleson's Next Season.

Col. Mapleson's engagement with Annie Louise Cary, which has been consummated by telegraph, is for five months at \$15,000.

The engagement has also been signed, for this country, of Mme. Trebelli, the contralto. Signor Magnani, who produced Aida, at Cairo, at the Scala, and at Her Majesty's Theatre, is now duplicating the scenery, so that Verdi's latest work may be played with scenery from his brush, simultaneously on both sides of the Atlantic. Mr. Mapleson has also resolved to further increase his orchestra, which, under the direction of Signor Arditi, will this year consist of ninety players (sixteen first violins and other instruments in proportion), while another dozen artists will be added to the chorus, which, consisting of seventy-two picked voices, will thus be one of the finest opera choirs which has ever visited the United States. In regard to the Academy of Music, the directors have agreed to construct seventy-six extra seats on the third tier, a new suit of offices is being made for the director. & new drop curtain is being painted, and, in order to obviate the necessity for ladies to wait in corridors, a new crush-room is to be built. During his forthcoming season, Mr. Mapleson will test the electric light as an illuminator for the borders and wings. The directors of the Academy have agreed to heat all the dressing-rooms by steam, and to inaugurate other needed improvements.

-An attachment was issued in the Marine Court on Monday against the property of Daniel E. Bandmann. The New York Lithographic and Engraving Co. is the plaintiff. In an affidavit the secretary of the company alleges that long ago Mr. Bandmann had his portrait in crayon made by the company at a cost of \$75; that he had fifty copies made at a cost of \$10; that Mrs. Bandmann's portrait was also made in crayon, the work being worth \$125; that fifty copies of this were worth \$10, and, finally, that one hundred and thirty more copies of Mr. Bandmann's portrait were furnished, for which he agreed to pay \$30; so the whole claim is for \$130. He adds that although Mr. Bandmann resides in Europe he is believed to have property here. Mr. Bandmann was in New York recently to prepare for his appearance at the Standard in September. He will be arrested on his return.

Foreign Amusement Notes. Mlle. Mauri has been well received at the

Grand Opera in the Yedda ballet in place of The Folly, London, reopened 30th under

Mme. Dolaro, with a new comedy-farce called Lord Mayor's Day.

The Gaiety, London, continued drawing largely with the Comedie Francaise com pany. Nothing else notable.

Jarrett & Palmer of New York have been negotiating with the Paris Chatelet for a series of Uncle Tom's Cabin performances.

Craven Robertson, who died lately at Aston, near Birmingham, was aged thirtythree, and made his first appearance in 1869.

Booth's Theatre, is now a tremendous favorite in Sydney, F. S. W.

Brag, the new title of W. G. Wills' Ellen, having been withdrawn in London as an en-Marionettes have succeeded.

The Opera Comique revived on the 23d. Felicien David's Lalla Rookh, for the debut of Mlle. Fauvelle. Voice too light for the house, but pleasing. Is to be married in the Fall to Talafac, the tenor of the theatre.

Mme. Demeric Lablache, a contralto of great distinction, and one of the most popular artists of the Academy of Music Italian opera season under Mr. J. H. Mapleson, will take up a permanent residence in this city and receive pupils. She will arrive early in the Fall.

Mr. F. Stanislaus, who was musicalldirector here of the Soldene troupe, and is now musical conductor at the Theatre Royal, Manchester, England, will produce there in October next his new opera of The Laueashire Witches, of which report speaks highly.

J. L. Toole has continued successfully starrieg in the provinces in Ici on Parle Français, and other specialties. "Comedie Francaise all over London," remarked a friend to him, on entering his dressing-room. "Well," rerlied Toole, "if its Comedie Française all over London, its Ici on Parle Français all over the country."

Vancorbeil, the new director of the Grand Opera House, is fifty-eight years of age, and was born in Rouen, France. His father was an actor long at the Paris Gymnase, who blasphemous. He furthermore condescended took the stage name of Ferville. Young by informing him that the picture was a Conservatory in 1838. He has written a typical representation of an angel. Mr. number of melodies. He has engaged Mme. the most sensitive of men. I know much | Edouin agreed with his religious instructor | Hamaun, a graduate of the Conservatory, for

ADA GILMAN'S HUSBAND.

HOW HE CAME TO BE EMPLOYED BY THE LATE JOSH HART. [From the Philadelphia Times.]

There was one gentleman in the Tribune's city department who had the power to capture a set of documents. He was a space writer, and a summary of those papers would have been of monetary value to him. The city editor one afternoon sent the reporter for the documents, and when he brought them into the office took them away and gave them over to a salaried man to summarize, thus getting a principal part of the work out of a member of the regular staff and paying the space writer only for the brief half hour he had employed in getting hold of the papers. He objected seriously to that sort of economical measure, but held his peace until the documents were again placed in his hands with a request that he should restore them to the owners. This he indignantly refused to do on the ground that he was not the office-boy of the establishment, and that he wasn't employed to run errands. He volunteered, however, if the Tribune felt too poor to employ a messenger for that service to pay one out of his own pocket, but he flatly declined to carry the papers back himself. The reporter's "insubordination" led to a fine and suspension from

SICK AT "HART." EVEN JIM HERNE PROTESTS.

An editorial in the last issue of your journal, in reference to Mr. Maguire and Bald win's theatre, is so full of glaring mistakes that it needs a little attention. In the first place, in reference to Mrs. Lyster (Miss Minme Walton). She is not, and never has been, a member of this theatre. Mr. O'Neill, Mr. Morrison and myself are not, and never have been, combined together for the purpose of dispossessing Mr. Maguire. And lastly, Mr. Maguire has not given up this theatre; on the contrary, he has renewed his lease, and is and will continue to be the manager of the Baldwin Theatre for the next year at least. Now, one or two words in reference to The Millionaire's Daughter. I deny most emphatically the fact of its being a pirated copy of The Bank er's Daughter, a fact of which the press and public of this city are now pretty well convinced. It it was, as you assert, a stolen copy, why did not the proprietors of The Banker's Daughter avail themselves of that legal protection so easy to invoke, and which is open to all. We played the piece two weeks, with their MSS. of The Banker's Daughter here in this city in the hands of their agent, Mr. J. H. McCabe, sent here for the purpose of comparison and to be used as evidence in a suit which they undoubtedly premeditated. McCabe sat in our gallery three nights with his manuscript in his hand and an assistant with him, to take notes and draw comparisons, the result of which was that what he telegraphed to New York ended all litigation; at least we heard no more of it. The Millionaire's Daughter was written by Mr. David Belasco and myself-from what we believe to be the same source from which Mr. Bronson Howard derived his play-viz., a very old and almost forgotten English drama, a copy of which we have and are prepared to produce when necessity demands it. We wrote the play some time before its production. We neither of us ever saw the Banker's Daughter, never was told a line of it, never had a word written to us about it, never employed any one to take down one syllable of it in New York, save that we read in all the papers that it was an immense success. We have Frederick Thorne, who played Fluellen in | learned more about The Banker's Daughter Henry V. during its first production at since the production of our own play than we ever dreamed of before.

J. A. HERNE. Baldwin's Theatre, San Francisco.

The Late Craven Robertson.

This actor, a younger brother of the late T. W. Robertson, the dramatist, and of Mrs. Kendall, the admired actress, died lately near Birmingham, England. About a month ago, when conducting the Caste Comedy company through a tour, he was seized with a sudden affection of the brain, while commencing an engagement at the New Holte Theatre, Aston Lower Grounds, and fram the effect of the seizure he never recovered. Mr. Robertson may be said to have commenced his professional career in 1867, when he appeared at the Amphitheatre, Liverpool, in a drama entitled For Love. Subsequently he joined the company formed by the late Fred Younge, and soon distinguished himself as the impersonator of the character of Captain Hawtree, with which his name has since been associated. From the date of Mr. Younge's untimely death until the Autumn of last year, the Caste company was under the management of the deceased, and at that time the author's son, T. W. Robertson, having attained his majority, became the rightful heir, and has since been in charge of the company, Craven Robertson going on a tour with F. W. Broughton's successful plays, with which he went to Birmingham five weeks ago to play at the Holte Theatre. He was then, however, too ill to appear, and it is said that he had not been in good health since the severance of his connection with the Caste company as its manager. He was attended during his illness in Birmingham, and up to the hour of his death, by Mrs. Craven Robertson. His remains were interred in the Wilton Cemetery near Aston. His age was only thirty-three. to enlighten the ignorance of the comedian Vancorbeil took the Solfeggio prize at the ness in Birmingham, and up to the hour of

Summer Resorts.

The grand question agitating the feminine mind is where to go, whether sea breezes or mountain air will bring back the roses to the pale checks caused by Winter dissipation. The attractions of the most noted and fashionable resorts are carefully canvassed. What to wear, and where to get the greatest amount of goods for the smallest outlay, is the question of the day. All of our fair friends, we say now, as one of our lady friends (who, by the way, is a noted shopper) always says: "For anything you want pertaining to Ladies' Misses' or Infants' wear, Go To BLOOMS."

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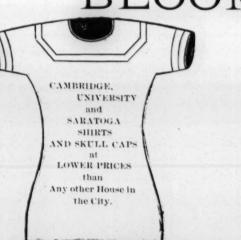
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